

Billboard

NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 10, 2001

UMG Finances Swedish Label

BY KAI R. LOFTHUS AND BRIAN GARRITY
STOCKHOLM—In a move aimed at strengthening its position in the pop music market, Universal Music Group (UMG) is financing a new joint-venture label that involves Interscope, Polygram, and Sweden's Murlyn Music Group (MMG).



The new Stockholm-based company, called Murlyn Poly, (Continued on page 26)

Americana: Category Or Quandary?

Artists, Retailers Debate Challenges, Opportunities In A Key Genre

BY WES ORSHOSKI

Americana, A.K.A. country. Roots. While there are several names for the category into which such artists as Lucinda Williams and Steve Earle are often lumped, fellow singer-songwriter Rodney Crowell has come up with one of his own: no man's land.

As has his contemporaries, Crowell says, he's "lost" an album—or two or three—in this no man's land. So, when he found himself sitting before a roomful of industry movers and shakers at last March's National Assn. of Record



CROWELL



WILLIAMS



EARLE



CROWELL



CROWELL

Shogun Forms Alliance With Lyric Street: See Page 8

Merchandisers (NARM) Convention, the singer-songwriter says he was suddenly overcome with the feeling that he had a chance to chose, or at least better define, this categorical black hole.

With his acoustic guitar resting on his lap, Crowell paused midway through his NARM showcase to solicit help from the scores of indie and chain retailers in the room, asking if there's "some way to raise the profile of Americana" at retail. The genre, he said, seems to have emerged as the (Continued on page 27)

DiMA, RIAA Seek Solution

BY BILL HOLLAND

WASHINGTON, D.C.—Ongoing discussions between the Recording Industry Assn. of



Professor sues for right to divulge findings: See Page 26.

America (RIAA) and the Digital Media Assn. (DiMA) may resolve a dispute over whether (Continued on page 25)

German Dispute Shines Light On Artist Contracts

BY WOLFGANG SPAHR

HAMBURG—A dispute between one of Germany's biggest hip-hop stars, Xavier Naidoo, and his record label is putting the German music industry under the microscope, as the courts scrutinize artist contracts.

For months, successful German producer Moses Pelham and his independent label 3P in Frankfurt have been seeking injunctions to prevent Naidoo from distributing records by the band Söhne Mannheims, of which Naidoo is a member.

Söhne Mannheims has its own distribution company, DKSMS Söhne Mannheims Vertriebsgesellschaft. After their manufacture, the band's records are distributed by DKSMS. Universal then buys the finished products as a wholesaler for reselling.

Pelham, who has Naidoo under contract as a solo artist, is trying to stop this arrangement.

The intervention of the courts in this case is likely to have implications for recording-artist contracts in Germany in general, raising issues of contract duration, packaging charges, and other rights. Aside from (Continued on page 25)

Rusby Harks Back To Days Of Old On Celtic Compass Set

BY JILL PESSLEINICK

Long ago, when knights and ladies roamed the English countryside, ballads about love and heartbreak were written and passed down from generation to generation. Keeping this tradition alive are such artists as folk singer-guitarist Kate Rusby, whose new Celtic-tinged album, *Little Lights*, brings a hyaline age to life, with an angelic vocal tenderness and beautifully crafted musical arrangements.

Due June 12 from Compass,

Little Lights combines traditional tunes with original songs that tend to follow a sad love story from start to finish ("Playing of Ball," "Let the Cold Wind Blow," "William and Davy").

"I think it's the tragic stories in folk songs that drew me into that kind of music," explains Rusby, a native of Yorkshire, England. "I much prefer the sad ones. Every now and again, I just have to write a happy one because they are quite hard to find."

(Continued on page 21)



RUSBY

THE WEATHER BUREAU • BILLBOARD'S RISING ARTIST FORECAST

SEE PAGE 12

Industry Growth Foreseen In Latin America, Report Says

BY MATT BENZ

PricewaterhouseCoopers (PwC) is humming a tune, and it is "Brazil."

In its second annual *Global Entertainment & Media Outlook*—a big-picture report on the factors shaping entertainment industries over the next five years—the consultancy firm predicts that music sales in Latin America's largest country will grow at a compound annual rate of 14.2%. Over the same period of time, total Latin American music sales will increase 11.8% annually—from a projected \$2.33 billion in 2001 to \$3.52 billion in 2005—the fastest rate of any region in the world.

Latin America is "a bit of an untapped frontier," says James DePonte, the PwC partner who edited the study. "Brazil is really the leading indicator of Latin America. It's by far the biggest and most sophisticated market."

In 2000, \$777 million of recorded music sales in Brazil (Continued on page 25)

LATIN MUSIC 6 PACK
FROM EN FRANCO!
FOLLOWS PAGE 20

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MUSIC PUBLISHING

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EXPLICIT CONTENT

This Ain't A Game

The new album featuring
"Wait A Minute" (with Lil' Kim)

with hot tracks produced by The Neptunes, Rodney Jerkins, Devante Storie and more...

IN STORES JUNE 19

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ADVERTISING

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REVENUE

&

SO

TOP R&B/POP SONG

"I Wanna Know" (from The Waad)
Writers: Jalyon Skinner, Joe Thomas
Publishers: 563 Music Publishing,
Conversation Tree Entertainment, Zomba
Enterprises Inc.

TOP RAP SONG

"Hot Boys"
Writers: Missy "Misdemeanor" Elliott,
Timbaland
Publishers: Mass Confusion Music,
Virginia Beach Music, Warner/Chappell
Music, Inc.

TOP DANCE SONG

"Music"
Writer: Madona
Publishers: Warner/Chappell Music, Inc.,
Webb Girl Publishing Inc.

TOP SONGWRIter'S SONG (BY TYPE)

"I Wanna Know" (from The Waad)
Writers: Jalyon Skinner, Joe Thomas
Publishers: 563 Music Publishing,
Conversation Tree Entertainment, Zomba
Enterprises Inc.

"HIP REGGAE ANTHEM"
Bob Marley

Other Reggae Honorees:
Sean Paul
Sizzla
Bounty Killer
Ziggy Marley & The Melody Makers

NEW TALK & R&B MUSIC WISDOMS HONOREE

Peabo Bryson

SONGWRITERS OF THE YEAR

Jermaine Dupri
"Bounce With Me" (from
Big Mamma's House)
"Let's Get Married"
"What Chu Like"

Timbaland
"Big Pimpin'"
"Hot Boys"
"Try Again" (from
Rameo Must Die)

PUBLISHERS OF THE YEAR

Warner/Chappell Music, Inc.
EMI Music Publishing





"Hot Boys"
Writers: Moby "Madmans" Elliott, Tembaland
Publishers: Moby Confusion Music, Virgin, Bush Music,
Warner/Chappell Music, Inc.

"Hot B*T* (Country Grammar)"
Writers: Jason Epperson, Nelly
Publishers: BMG Songs, Inc., Jay E's Basement, Universal Music
Publishing Group

"I Don't Wanna" (From Rameo Must Die)
Writer: Jetha Austin
Publishers: Chrysler Music, Naked Under My Clothes Music

"Incompleta"
Writers: Anthony "Step" Crawford, Montell Jordan
Publishers: Almo Music Corp., Famous Music Corp.,
Hudson Jorlin Music, Montell Jordan Music,
Step & Step Publishing

"Just Be A Man About It"
Writer: Jetha Austin
Publishers: Chrysler Music, Naked Under My Clothes Music

"Let's Get Married"
Writers: Brandon Camo, Brian D. Casey, Jermaine Darn
Publishers: Ar Control Music, Inc., EMI Music Publishing, So So Def
Music, Then Darn Tents

"Thing Song"
Writers: Suge, Desmond Child, Mopha, Coffin, James Trest
Publishers: Desemprable, Hot As Ice Music, E. Honey Music, H-
Yeh, Universal Music Publishing Group, Urban Warfare,
Warner/Chappell Music, Inc.

"Try Again" (From Rameo Must Die)
Writers: Stephen "Suge" Crawford, Tembaland
Publishers: Black Mountain Music, Herbaceous Music, Virgin, Bush
Music, Warner/Chappell Music, Inc.

"U Know What I Do"
Writers: Edward Fenech, Anthony Hamilton, Clinton Lighty, Darren
Lighty, Veronica McKenzie
Publishers: Anthony C. Hamilton Publishing, Do What I Gotta
Productions, Eddie F Music, Rainywater Music,
Warner/Chappell Music, Inc.

"Untitled (How Does It Feel)"
Writers: D'Angelo, Raphael Saadiq
Publishers: 1200 AM Music, Ah, Choo Music, Uptown Music,
Universal Music Publishing Group

"What Cha Like"
Writer: Jermaine Darn, Joerg Jents (GEMA), Showmax "Dobri"
Harris, Jürgen Kordelshoff (GEMA)
Publishers: Ar Control Music, Inc., EMI Music Publishing, So So Def
Music, Thown "Tarcums Music, Warner/Chappell Music, Inc.

"I'm Outta Love"
Writers: Anastacia, Louis John Banceluelli, Samuel J. Watson
Publishers: Brushstroke, Cassinos, EMI Music Publishing,
Pa Ho Productions, SPT, Sony/ATV Tunes LLC, Universal
Music Publishing Group

"King Of My Castle"
Writers: Gaele Addison, Christopher Brown
Publishers: Butterfly Station, Jessica Chappell Music, Inc.,
Windbox Music

"Keep Playing With My Mind"
Writers: Duane Harden, Juan Hernandez, Jarrod Jackson, Jr.
Publishers: Jossu Mutual Music, Inc., Phat House Music, Roccio
Publishing, Uncomp

"That Sound"
Writer: Pabed Heng
Publishers: Noting Dale Songs, Inc.,
Society Rhythm Publishing

"With You"
Writer: Nomad
Publisher: Yumbia Music

R&B Award-Winning Rap Songs

"4, 5, 6"
Writers: Kandi Burruss, Tonya "Sue" Johnson, Christopher
"Tricky" Lawrent
Publishers: Ar Control Music, Inc., EMI Music Publishing,
Famous Music Corp., Honey from Missouri, Kandacy
Music, Mo Better Grooves Music, Music of Windwept

"Bounce"
Writers: Aaron Alexander, Derek Cooper, Timothy L.
Granger, III, Tracy Haws, Michael "Haze" Rantz
Publisher: Ruff Life

"Bounce With Me" (From Big Momma's House)
Writers: Jermaine Darn, Showmax "Dobri" Harris
Publishers: Ar Control Music, Inc., EMI Music Publishing,
So So Def Music, TCF Music Publishing, Thown
Tarcums Music

"Down Bottom"
Writers: Kaseem "Swizz Beatz" Dean,
Hef "Ding-Oh" Smalls
Publishers: Feels, J.R. Ryders Entertainment Inc.,
Swizz Beatz

"G'd Up"
Writers: Tracey Davis, Kevin "Battletax" Gilliam,
Kawan "Golden Loc" Spilman
Publishers: Black Mountain Music, La Ganga Music, Show
You How Daddy Ball Music, Tri-Trip Music

"Hot S*T* (Country Grammar)"
Writers: Jason Epperson, Nelly
Publishers: BMG Songs, Inc., Jay E's Basement,
Universal Music Publishing Group

"I Like Dem Girls"
Writers: Jonathan Smith, Steven Standard
Publishers: STD Music, Swizz Beatz

"Left, Right, Left"
Writers: Terence "Drama" Cook, Demetrius Stewart
Publishers: Da Youngest & Da Crunkest, E Two Music,
EMI Music Publishing, Tight 2 Def

"Wobble Wobble"
Writer: Darn Black
Publisher: Black-A-Cha Publishing

"Yeah That's Us"
Writers: Michael "Bump Johnson" Allen,
Aas "Spide-O" Burbags, Remond "Abbie" East,
Boris Jones, Terrence "Mornner" Lowless, Farid
"Galle Da Kid" Nasir
Publishers: Chane House Music, Honey-N-The-Pocket,
Smooth Thing Music, Warner/Chappell Music, Inc.

"You Can Do It"
Writers: Ice Cube, Mack 10, Donald Saunders
Publishers: Don One One Saunders, Ganga
Boogie Music, Kalena Music, Real n Ruff Music,
Universal Music Publishing Group,
Warner/Chappell Music, Inc.



"No Man"
Writers: Edward Fenech, Clinton Lighty, Darren Lighty
Publishers: Eddie F Music, Shiny's Music, Warner/
Chappell Music, Inc.

"No More Hate (In The Closet)"
Writers: Gordon Chambers, James Westberry
Publishers: Hoot South Music, of Windwept, October 12th Music,
Universal Music Publishing Group

"Open My Heart"
Writers: James "Jersey Jam" Harris, Terry Lewis,
Reg Jim Wright
Publishers: EMI Music Publishing, Eye Tyme Tunes, Jr. Brands Music
Publishers, Minneapolis, Gaps Music, Inc.

"Party Up (Up In Here)"
Writers: Kaseem "Swizz Beatz" Dean, DMX
Publishers: Boomer X, Ruff Ryders Entertainment Inc.,
Swizz Beatz

"Say My Name"
Writers: LaDawn Davis, Beyonce Knowles, LaToya Luckett,
LaToya Robinson, Kalendra Rowland
Publishers: Beyonce Publishing, EMI Music Publishing, Kalendra
Music Publishing, LaToya Music Publishing, LaToya Music
Publishing, Sony/ATV Tunes LLC

"Shake It Out"
Writers: Chad Hugo, Mykell
Publishers: Chase Chad Music, EMI Music Publishing
The Brads Publishing

"Whatever"
Writers: Edward Fenech, Karl "Kay Gee" Gitt, R. L. Huger
Publishers: Divine M8 Music, Famous Music Corp., Fingus Cool
Music, Ua Oh Entertainment, Warner/Chappell Music, Inc.

"Where I Wanna Be"
Writers: Donald Jones, Kyla West
Publishers: Chameleon Music, EMI Music Publishing, Neil, Nelly &
Capone Publishing, Warner/Chappell Music, Inc., Wilbur Publishing

"Wifey"
Writers: Edward Fenech, Karl "Kay Gee" Gitt, R. L. Huger
Publishers: Divine M8 Music, EMI Music Publishing, Famous Music
Corp., Fingus Cool Music, Ua Oh Entertainment,
Warner/Chappell Music, Inc.

R&B Award-Winning Dance Songs

"Dive In The Pool"
Writer: Barry Harris (SOCAN)
Publishers: Beat Music Publishing (SOCAN),
Two Twenty Four Music, Inc.

"Don't Call Me Baby"
Writers: Giuseppe Calabrese (SAG), Cheyne Cosca (APRA),
Diane Morrison (APRA), Andrew Van Donkerslaet (APRA)
Publishers: Criter Edition Musical (SAG), Universal Music
Publishing Group

"I Learned From The Best"
Writer: Diane Warren
Publisher: REALSONGS

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A full-page photograph of Janet Jackson. She is smiling, looking towards the camera, with her long dark hair blowing in the wind. She is wearing a white ribbed tank top and blue jeans. A blue microphone cord is draped across her body, looping around her arms and torso.

Time

SOMEONE TO CALL MY LOVER

This One



3HNE-S26-D4S4

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FROM THE DOUBLE-PLATINUM ALBUM
ALL FOR YOU

Janet Jackson

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COMPOSED BY JIMMY ILM AND JIMMY ILM
WRITTEN BY JIMMY ILM AND JIMMY ILM
PERFORMED BY JANET JACKSON
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16 Sugar Ray sticks with its pop-sweet recipe on its latest, apocalyptic album for Lava/Atlantic.

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BUDGY GUT: P. 24

NEARLY HALF A CENTURY AGO

The *Billboard* supplanted its annual "Holiday Greetings" issue with a special edition devoted with "a heavy heart" to the ramifications of the Second World War—which America entered following the Japanese bombing of Pearl Harbor on Dec. 7, 1941. With the issue dated only 20 days later, a lead editorial titled "Show Business and the War" pointed out that, while the entertainment industry was for the most part divorced from military and manufacturing channels, artists and their fellows should feel duty bound to dedicate themselves to boosting the country's morale, as well as helping to promote the sale of war bonds.

As most of those drawn to the current hit film *Pearl Harbor* no doubt realize, the world seemed like a far simpler place in 1941—when the bad guys were plainly the worst and the good guys were well and truly good. The rousing, emotional editorial concluded, "We are a great and united country. We are blessed with the leadership of Franklin Delano Roosevelt. Let us respond to that leadership by doing our share to battle the mighty forces of the wicked." Looking back, though, the good-hearted patriotism evinced throughout the issue could occasionally show its other, uglier face: jingoism. One item reported that NBC's "first talent casualty" of the war was Yoichi Hinaka, a Japanese concert xylophonist who had been broadcasting on the network for years but who was "yanked" as hostilities with Japan commenced.

Boistering the inspiring tone of the lead editorial was a piece titled "The Show Must Go On," penned especially for *Billboard* by New York mayor Fiorello La Guardia. He wrote, "In great human emergencies, the actor, the writers of songs and stories and



plays have exercised tremendous influence upon the times in which they lived." The mayor went on to encourage artists to participate in benefits and perform patriotic songs and shows; he also sensed the idea that broadcasters and theater managers should devote time to public service announcements, war-bond promotions, and the all-important newsreels (which had a weekly audience of some 45 million at the time).

In news reports, it was noted that the run of a Broadway show titled *The Admiral* had a "life cut short because the play 'died humorously



LET'S GO, AMERICA!

with naval forces in Pearl Harbor." Also underlining the seriousness of the nation's mood was an announcement from New Orleans that the upcoming Mardi Gras season would be canceled. Better tangential news was that record-makers—coming off their best year ever, with sales of more than 100 million discs—were being deluged with orders for 78s of such songs as "Stars & Stripes Forever." Another popular tune was a rewrite of "Hi Ho" from *Show White* by NBC newsman H.V. Kaltenbach; after his on-air ad lib of "Hi ho, hi ho, we're off to Tokyo," Disney publisher Irving Berlin Inc. was inundated with requests to use the topical version.

The best-selling record nationwide for the week of Dec. 27, 1941, was Glenn Miller's Bluebird/RCA version of "Chattanooga Choo Choo," which had benefited from being played as part of the big-band leader's appearance in the film *Sun Valley Serenade*. It was the million-selling popularity of Miller's "Chattanooga Choo Choo" that inspired RCA Victor to invent the "gold record" as a means of celebrating his achievement. The song's appeal wasn't limited to Miller; though, that winter, record racks featured six different versions of "Choo Choo" from three different companies.

Taking its role in the war effort as seriously as La Guardia or *Billboard* ever could have wanted, Miller joined the U.S. Army Air Force in 1942, forming an all-star service band and broadcasting via the BBC and U.S. Armed Forces Radio. Almost three years to the week following the *Billboard* "Let's Go, America" issue, the band-leader was flying from England to France to entertain Allied troops when his air transport disappeared and was never found. He was 40 years old.

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL

* VERDI • ANDREA BOCELLI • PHILIPS

CLASSICAL CROSSEVER

* THE VOICE • RUSSIA WILSON • DECCA

JAZZ

* COME DREAM WITH ME • ANNE MONROE • IN COORD

JAZZ / CONTEMPORARY

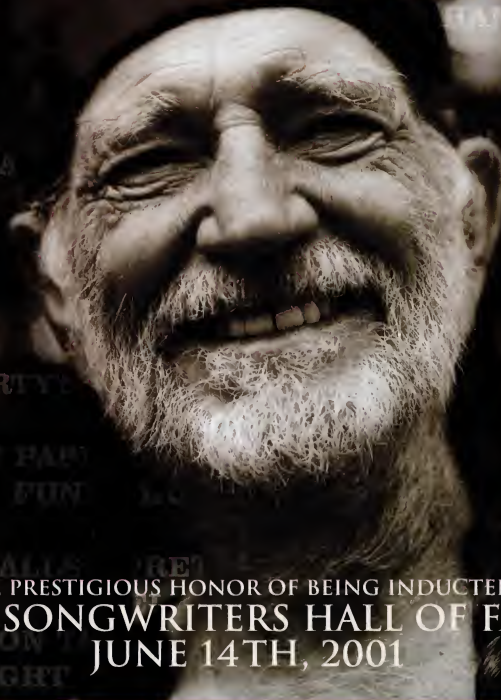
* TOURIST • ST. GERMAIN • BLUE NOTE

NEW AGE

* A DAY WITHOUT RAIN • ENYA • ARNOLD

ON THE ROAD AGAIN
CONGRATULATIONS

WILLIE NELSON



ON THE PRESTIGIOUS HONOR OF BEING INDUCTED INTO
THE SONGWRITERS HALL OF FAME
JUNE 14TH, 2001



**YOUR FRIENDS AND FAMILY
AT ISLAND RECORDS**

WILLIE NELSON MANAGED BY MARK BOTHERAUM



**RAINBOW CONNECTION
IN STORES JUNE 12TH**

Lyric Street Partners With Skaggs Family

BY PHYLLIS STARK

NASHVILLE—Lyric Street Records, a Nashville-based label of the Baena Vista Music Group, has formed an alliance with Ricky Skaggs' 4-year-old Skaggs Family Records and sister label Celli Music.

The deal calls for Lyric Street to handle marketing and distribution for the Skaggs imprints through the Universal Music and Video Distribution system. Lyric Street and Skaggs Family will also partner on some new projects, as well as the rerelease of *Big Man—The Songs of Bill Monroe*, an album originally issued last year on Skaggs Family.

That critically acclaimed album, which Skaggs produced, featured performances of Monroe's songs by Dolly Parton, Bruce Hornsby, Steve Wariner, Patty Loveless, Dixie Chicks, and numerous others. While no date has been set for the rerelease, new packaging is planned for the set.

The first new project under the joint venture will be Del McCoury Band's *Del & the Boys*, due July 10 on Celli Music. Also in the works, Skaggs feels, is *Big Man 2*, featuring artists who were unable to contribute to the first project due to scheduling conflicts.

Although many of the releases on Skaggs Family have been successful by the label standards, Lyric Street president Randy Goodman says Skaggs was

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EXCLUSIVE**

"looking in and" and "looking for someone to be an investment partner."

Skaggs' label found itself in the position of having big-time talent, but small-time resources. As Skaggs Family managing partner Stan Strickland puts it, "We feel like we got up to bat quickly creatively, but we were very bush league when it came to selling records. Skaggs likes it to 'bear him with a sword.'"

Strickland says there have been several projects that his label had to pass on due to its limited resources. "We've been honest enough to realize our limitations as a company," he says. "There is no shame in saying we have a lot to learn from these [Lyric Street] people."

Skaggs says of the partnership, "It's a great idea, a great relationship. It gives me an opportunity to dream even greater than I've dreamed before. Now, we can dream crazy. I'm real excited about the future. It's certainly more on my plate than I can say 'I've got more.'"

Even with the new alliance,

though, Skaggs says he will stick to releasing "about six projects a year, max."

The alliance was born out of a 20-year friendship between Skaggs and Lyric Street senior VP of A&R Doug Howard. Skaggs says, "Doug knows more about me musically than anyone in town."

Howard says, "We cannot overstate [the importance] of the A&R side [Skaggs brings to the deal]. He's like a magnet for talent."

Goodman agrees: "So many [artists are] drawn to Ricky. He is the new Bill Monroe."

Strickland says the deal was "birthed by Ricky realizing he wasn't in the place he needs to be"—something that became obvious to him after he spent six years at an awards show where artists of all genres were coming by backstage to pay their respects to Skaggs at a time when his then-label home, Atlantic, was to be working his

enthusiasm. "Nashville's ready to pack his U-Haul to Branson [Mo.], and these world-class artists think he's it," Strickland says.

The new deal, Goodman says, gives Lyric Street a first look at the artists Skaggs is working with, similar to a farm-team system. Another benefit for the 4-year-old Lyric Street, Goodman says, is that the partnership "allows us to [build] some catalog."

Howard explored the idea of a partnership. Strickland says he fielded three or four propositions, but all of them required him to offer "a piece of the company to get the help we wanted. It just didn't make sense. The way we look at this relationship is that Lyric Street is our big brother. Randy and Doug helped us get past our bias about being part of the major-label system. We saw it as a tremendous opportunity to be successful."

As part of the deal, Skaggs Family will retain control over its scheduling, publicity, and other aspects of the process.

The Skaggs labels are based in bluegrass and acoustic music, genres enjoying a new-found popularity thanks to the success of the Mercury/Lot Highway soundtrack for *O Brother, Where Art Thou?* and other projects.

Skaggs says, "There is a huge base out there for this type of music, and it doesn't have any boundaries."

Strickland, meanwhile, says the Lyric Street alliance comes at a good time: "The worst thing will be when [bluegrass] explodes and we're not prepared."

'Producers' Breaks Toy Record Show Receives 12 Awards, Including Best Score Nod For Brooks

BY WAYNE HOFFMAN

NEW YORK—The *Producers* made Broadway history June 3, when the musical won an unprecedented 12 Tony Awards, beating the previous record-holder, *Hello, Dolly!*, which picked up 10 trophies in 1964.

The Mel Brooks show, adapted from his comic 1954 film, took the trophy in every category in which it competed, from lighting to costumes to scenic design. Nathan Lane won for best lead actor, Gary Beach for best featured actor, and Cady Huffman for best featured actress. Susan Stroman—who took home a Tony last year for her choreography in *Contact*—picked up two awards for *The Producers*: best choreography and best direction of a musical.

Brooks says that the award for best score means the most to him. "I have loved the guys who write music and lyrics that really deliver a song," he says, citing Cole Porter and Frank Loesser as heroes. "I'll join [the musical's rare bunch of guys, it would mean a lot to me."

The Producers is Brooks' first musical, and the best score category

was considered the show's toughest race. Brooks faced Paul Gordon and John Cucci (*Love, Evie*), the late Ed Keshen (*A Class Act*), David Yazbek (*The Full Monty*), and at the Drama Desk Awards May 20, the prize went to Yazbek—a rock songwriter making his Broadway debut—while Brooks wasn't even nominated.

But the 55th annual Tony Awards ceremony—held at Radio City Music Hall and broadcast on PBS and CBS—was utterly dominated by *The Producers*. Acknowledging that his show's landslide had effectively shut out other critically praised productions, Brooks apologized to the other composers in his acceptance speech—and, in typically dry fashion, thanked Stephen Sondheim for not writing a show this season.

Only two musical categories lacked *Producers* nominations: best revival and leading actress—*The Producers* has no female lead. The winner of *42nd Street* won both categories, with Christine Ebersole earning her star turn. (Q Records releases the new cast album of *42nd Street* June 12.)

Doug Besterman, who captured the best orchestrations award for *The Producers*, calls his show "a phenomenon." Besterman, who was a Tony in 1959 for *Fosse*, says that underneath the comedy, Brooks is a serious songwriter. "The notes are all his," Besterman says. "It really did come out of his head."

The Producers is already a commercial success: box-office sales set a Broadway record opening weekend in April, and the Sony Classical cast album is No. 161 on the *The Billboard* 200 this issue. But it's the Tony that firmly established Brooks as a legitimate composer—even though he downplays the trophy's significance: "The thrill of doing it and being allowed to write a score for Broadway is the real prize."

In light of his success with *The Producers*, Brooks says he may seek out other musical projects, including other musical adaptations of his films. Although plans are far from definite, Brooks says he is currently "toying with the notion" of making a stage musical version of his 1974 comedy classic *Young Frankenstein*.

Nashville Icon John Hartford Dies

BY WADE JESSEN
NASHVILLE—Singer/songwriter, instrumentalist, record producer, and folklorist John Hartford died June 4 in a Nashville hospital after a lengthy battle with non-Hodgkin's lymphoma.

Hartford is best known as the writer of Glen Campbell's 1967 hit, "Gentle on My Mind," for which he was awarded two Grammys. Dozens of stars listed covers of the

songs, including Aretha Franklin, Tammy Wynette, and Patti Page. Dean Martin's 1969 reggae was the top 5 hit in the U.K. Hartford recently told *Bluegrass Unlimited* that the song had been recorded by approximately 150 artists, and logged more than four million broadcast plays.

During a performing career that spanned more than 40 years, Hartford was also an actor, author, master calligrapher, and radio personality. He was a writer and featured performer on *The Smothers Brothers* radio show, recorded for RCA, MCA, Warner Bros., Flying Fish, and several other imprints. He was also honored a Grammy for his 1976 album, *Mark Twain*.

Hartford was also an actor, author, master calligrapher, and radio personality. He was a writer and featured performer on *The Smothers Brothers* radio show, recorded for RCA, MCA, Warner Bros., Flying Fish, and several other imprints. He was also honored a Grammy for his 1976 album, *Mark Twain*.

"One of the most important aspects of John's career was his early network television exposure," says *WSM Grand Ole Opry*

announcer and music historian Eddie Stubbs. "At that time, it was very unusual for someone in the world of country and bluegrass music to [be featured] on those big shows."

Stubbs credits the tireless, derby-hatted Hartford as one of the most reliable artists of the folk revival of the late '60s, with his trademark

sing-talk performing style. "The young people that came to those festivals remembered him from the TV shows, and his long hair and beard made them feel he was one of them. He brought so many young people into the act."

A lifelong student of early country and folk music, Hartford became

(Continued on page 51)

Zomba Pressures BMG Seeks New Canadian Distribution Deal

BY LARRY LEBLANC

TORONTO—Zomba Group, parent of the Jive, Silvertone, Volcano, and Verity imprints, has ended its current distribution deal with BMG for Canada in a move that sources are calling a negotiating tactic (*Billboard Bulletin*, June 4).

Zomba has decided not to renew its current deal with BMG Entertainment Canada, which has been in America, thus ending the company's relationship at the end of September.

BMG will be hard hit by the loss, as Zomba represents approximately one-third of the company's 13% Canadian market share.

It has been reported that Zomba is in discussions with EMI Records for Canadian distribution. Sources say that Zomba is using these discussions to push BMG into reworking its U.S. pact. Zomba representatives didn't return calls seeking comment.

BMG, which owns 20% of Zomba, continues to distribute Jive in the

U.S., but sources say this deal expires July 1.

In Canada, Zomba Group labels are currently distributed by BMG Music Canada via a pressing and distribution agreement initiated in 1986. BMG Music Canada had licensed the group's product since 1992.

Canada has been a breakout market for Zomba acts. By developing an in-house Canadian team that supplements BMG's sales and distribution efforts in Canada, Zomba

Records Canada president Laura Bartlett, who set up the affiliate in 1999, has achieved impressive results with international Jive superstars Backstreet Boys, Britney Spears, N'Sync, and K. Kelly; as well as Canadian acts such as *Real World* Jive acts as Aaron Carter, Mystikal, Jive, and Groove Armada.

Lisa Zibtnes, president of BMG Music Canada, declined to discuss Zomba's departure, saying instead that the group is now working "Zomba's records."

Astralwerks Satisfies Demand With David Gray Reissues

BY WES ORSHOSKI

After almost a year of planning, Caroline/Astralwerks is set to re-release simultaneously the first two albums by folk singer-songwriter David Gray with a new collection of the artist's early singles.

Gray's 1993 debut, *A Century Ends*, and its follow-up, 1994's *Flesh*, will be reissued July 10 in the U.S. and July 2 in the U.K. Both titles, originally released through Virgin, are now out of print. In addition, Caroline will issue *The EPs*

'92-'94, which joins the *Flesh* track "Coming Down" with the three U.K. singles from *A Century Ends*—"Birds Without Wings," "Silence and "Wisdom," and their respective B-sides.

Demand for the albums, which will be distributed by Caroline, has grown steadily over the past year following the surprise success of Gray's *ATCIRA* album *White Ladder*. It has sold nearly 1.2 million copies in the U.S. alone so far, according to SoundScan. That demand has

been the root of some frustration at Caroline/Astralwerks, which has had to back-order requests for *A Century Ends* and *Flesh* or simply not fill them at all, according to Ashley Warren, project manager/interim manager at Astralwerks.

GRAY

Warren says the label was hoping to reissue the albums and the new collection of singles and B-sides earlier, but it faced "inevitable delays with the success of *White Ladder* and David's touring schedule, which initially delayed his input on the formulation of *The EPs* '92-'94 and the [reissues]," which, despite being critically acclaimed, have sold only a com-

bined 20,000 copies in the U.S., according to SoundScan. "There was [also] a conscious decision to release these records in a proper, respectful manner [in line with] what was going on with David's career, so as not to interfere with the momentum of *White Ladder*."

Gray, who is now only a few months away from wrapping up his seemingly endless *White Ladder* tour, notes that it's "odd" to see the records reissued. "They sound so long ago to me. And I sound so different on them. It's partly embarrassing, but it was a laugh. 'I guess it's a good thing because he didn't get much of a chance to [be] enjoyed at the time. And I think there are some things on each of the records that are worth paying attention to, a couple of nice songs."

After disappointing sales, Virgin

dropped Gray the day his contract came up for extension in 1995. The following year, EMI America issued *Sell Sell Sell*, which Network reissued last year. After leaving EMI—"I felt the drop coming and I hoped off early," he says—Gray recorded a slew of songs that predate *White Ladder*. Those songs make up *Lost Songs '92-'96*, which, after an international release, was repackaged and released in the U.S. in April.

"It just feels like there's a bit of a flurry of re-releasing and repackaging," Gray says. "And it's a bit surprising. It's just sort of what happens when someone gets successful. It's like, 'Get the other records out there quick.' I think the record industry just thinks [that] this is it. This is the moment. It's all

(Continued on page 92)

Kingfisher Opts To Spin Off General Merchandise Unit

BY SAM ANDREWS

LONDON—U.K. retail group KINGFISHER has decided to spin off its general merchandise unit, which includes U.K. music and video giant Woolworth's and distribution business Entertainment U.K.

The company said in a statement that the shift would occur at the end of July and that sales of the property assets of the general merchandise businesses—worth around 600 million pounds (\$840 million)—are progressing. "These will go toward reducing Kingfisher's debt burden, which totals nearly 2 billion pounds (\$2.8 billion)."

Kingfisher announced last September that it would spin off the general merchandise unit to focus on its home improvement and electrical goods businesses, but later said it was considering an outright sale. When it became apparent that Kingfisher could not find a buyer for the division, the company returned to its original plan (*Billboard* Bulletin, June 6).

Press reports suggested that Kingfisher CEO Geoffrey Mulcahy was accused by shareholders of indecision that held back the performance of Kingfisher's share price. Mulcahy said the accusations were "totally unfounded."

"Achieving best value for Kingfisher shareholders has been a prime consideration throughout our approach to the separation," Mulcahy said in a statement.

"Having diligently assessed all the options, the board is now confident that a de-merger is the best solution for shareholders, employees, and the long-term success of the businesses."

Shares in Kingfisher, which have underperformed sector peers by 9% in the past six months, slipped 2.3% to 443 pence after the announcement.

The separate general merchandise group will employ more than 50,000 people in more than 1,600 stores across the U.K. and will comprise some of the best-known brands in U.K. retail.

(Continued on page 82)

Sanctuary Set To Take In U.S. Talent

BY GORDON MASSON

LONDON—Sanctuary Group is looking to expand its artist management activities in the U.S., in an effort to increase its ownership of intellectual property rights.

LONDON—Sanctuary's financial report covering the six months ending March 31, CEO Andy Taylor states that "Artist management services [are] regarded as a key element to the future expansion of our [intellectual property rights] portfolio. We envisage considerable growth in this area, particularly in the United States. Consequently, we have realigned future developments with a greater bias toward North America and have recently opened an office in Los Angeles."

Taylor tells *Billboard*, "We're focusing our attention on America because it is a great source for talent, and in the months ahead we're looking to sign

new acts both to our management division and our record labels. Those acts will hopefully fuel the Sanctuary machine worldwide."

During the first half of its financial year, Sanctuary enjoyed a sales increase of 174% or greater with the same period last year totaling \$2.5 million pounds (\$3.9 million). Group profits for the period rose 76% to 2.3 million pounds (\$3.25 million), with group debt increasing by 149% to 6 million pounds (\$8.5 million). Taylor notes that as a result of last year's acquisition of Castle and CMC Records, Sanctuary "is now well-positioned to fulfill its vision of becoming a major global music enterprise."

A major component in that vision is Sanctuary's core strategy, which is "dedicated to acquiring, creating, and exploiting a coherent portfolio of long-term intellectual property rights," according to company statements.

Helping to drive the expansion of that portfolio are Deke Arlon and Doug Goldstein, who both joined Sanctuary's artist management team during the past year. Using cornerstone band Iron Maiden as a lure to

attract new talent, Sanctuary's management arm has recently signed Guns N' Roses (through the acquisition of management company Big FD Entertainment, led by the band's manager Goldstein), as well as promising newcomers Registry Buck, Adam F, and Baddhead.

The Sanctuary Group plc

Elsewhere, Sanctuary Records has signed such international acts as Megadeth, Widespread Panic, and Dolly Parton—whose latest album, *Little Sparrow*, has gone silver (60,000) in the U.K. Other full-price albums that were particularly successful for Sanctuary during the six months ending March 31 were releases from Gary Moore, the Kinks, and John Hiatt. In mid-price and budget-price albums, releases from Black Sabbath, the Undertones, and 100 Popular Classics boosted sales figures.

VP/controller for Ryland Mortgage, columnist for *South Florida Sun-Sentinel*, and VP of brand marketing and creative strategy for Ketchum.

Marc Stenberg is named president/CEO of the board of directors for the Society of Singers in Los Angeles. He is also an entertainment attorney.

J.D. May is named interim executive director of the American Music Assn. in Nashville. He was VP/GM of the Dead Reckoning label.

RECORD COMPANIES. Gregg Vickers is named national sales VP for EMI Latin in Miami. He was national sales director.

Kevin Herring is promoted to VP of national promotion for Lyric Street Records in Nashville. He was senior director of national promotion.

Barbara Bowman is named VP of human resources for EMI Christian Music Group in Brentwood, Tenn. She was director of human resources for the New England region for Coca-Cola.

Garnet Reid is promoted to senior national director of rap promotions for Universal Records in New York. He was national director of rap promotions.

Hillary Siskind is promoted to senior director of publicity for Arista Records in New York. She was director of publicity.

Mananda Eidgen is promoted



BOBWAN

REID

SISKIND

EIDGEN

to director of marketing and media for Buddha Records in New York. She was associate director of marketing and media.

PUBLISHERS. Universal Music Publishing, Nashville, promotes Kent Earls to senior director of creative services. Molly Reynolds is coordinator of alternative markets and creative director, Katie Dalton to creative director, and Gina Gamble to office manager and assistant to the senior VP in

Nashville. Universal Music Publishing, Nashville, also names Betty Reid director of business affairs and Tony Hernandez receptionist/administrative assistant in Nashville.

They were, respectively, creative director, creative director, associate director of creative services, assistant to the senior VP, director of administration/parallel for Warner/Chappell Music, and a student at the University of Arizona.



EARLS

REYNOLDS

BARUCH

RELATED FIELDS. The National Academy of Recording Arts and Sciences names Wayne Baruch COO, Susan Leary CEO. Enrique Fernandez senior VP executive director for the Latin Academy of Recording Arts and Sciences, and Ron W. Roecker director of communications in Santa Monica, Calif.

They were, respectively, creator and producer for the Los Angeles Philharmonic Assn.'s Hollywood Bowl Hall of Fame,



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Music

THE WEATHER BUREAU • BILLBOARD'S NEW-AND-DEVELOPING ARTIST FORECAST

Trick Pony Is The Real Deal Warner Country Act Looks Prefab But Comes Road-Tested

BY PHYLIS STARK

NASHVILLE—At recent country music industry gatherings, there have been more than a few discussions about the new breed of country artist needed to break the format out of its current slump. Among the suggestions most often heard is for labels to start signing—as opposed to manufacturing—groups that have already built a fan base through extensive touring.

If Warner Bros. act Trick Pony is the test case for such a group, it's proving the industry pundits correct. The band's eponymous debut album, released in March, debuted at No. 12 on the *Billboard* Top Country Albums chart, with the highest first-week album sales (17,000 pieces) of any country group or duo since the inception of SoundScan 10 years ago (*Billboard*, March 31). The album has gone on to sell 83,000 units in two months, while debut single "Pour Me" has sold 78,000 copies.

After nearly four years of tour-

ing, with an average of 300 shows a year, Trick Pony was road-tested and fan-approved long before signing with Warner Bros. Ironically, despite coming together organically, the band has the look of a pre-fab label concoction. Heidi Newfield is a petite sparkplug with big hair and



TRICK PONY

an even bigger voice. Keith Burns is the group's Marlboro Man, and Ira Dean, by his own admission, looks like Kid Rock.

"We've read some of the reviews where a lot of people had thought the label put us together," Dean says. "My answer is, there isn't a label in town stupid enough to dress me this way."

Burns insists that it is the band's unique sound and musicianship—and not its look—that have contributed to its success. Unlike many acts in Nashville, the band members actually played on their album, and their honky-tonk-honk sound is "tested, tried, and true," as Burns puts it: "If our albums don't sound like most of the albums that come out of Nashville, that's why." Newfield adds that the band had creative control over the project, with the end result being "100% our heart and soul."

Seeing the trio's high-energy live show has turned more than one skeptic into a believer. "Trick Pony is a band I did not get until I saw them perform," says Bruce Logan, operations manager of WESG and

(Continued on next page)

Shudder Guitarist Goes Solo A Soundtrack Star, Nathan Larson Now Opt's For Pop

BY BRADLEY BAMBARGER

NEW YORK—It's the rare young musician who has the talent and temperament to embark on two artistic career paths, let alone three. Nathan Larson is one such mutant. The former guitarist for indie-art-core quartet Shudder to Think, Larson moved into the film-scoring realm after the 1999 breakup of his band, becoming a hot item in short order. Now the 30-year-old aims to make his mark as a pop singer-songwriter with his solo debut, *Jealous God*.

Due Aug. 21 in the U.S. from Artemis Records, *Jealous God* will surprise those who know Larson from the metallic glam of Shudder to Think's Epic sets, *Pony Express* Record and *50,000 B.C.* (*Billboard*, March 1, 1997), or from his all-star prog-rock side project on Epic, *Mind Science* of the *Mind* (*Billboard*, March 9, 1996). Instead of the demanding dissonances and off-kilter structures of these recent, *Jealous God* trades in classic pop styles, with soul and gospel accents.

Beyond Larson's personal poetics, an indication of this solo album's char-

acter comes with the production credit: English duo Clive Langer and Alan Winstanley, whose '80s/'90s hit-making track with the likes of Madness, Elvis Costello, and Morrissey was a formative influence for Larson. He lists Costello's "Shipbuilding" and "Everyday I Write the



LARSON

Book" from the Langer/Winstanley-produced *Punch the Clock* as inspirational templates for the sound and sensibility of *Jealous God*.

"Clive and Alan produced a lot of music that I first remember being struck by growing up," says Larson, a native of the Washington, D.C.,

area. "They made these smart pop records with artists who had essentially punk-rock sensibilities, like Elvis. And Clive co-wrote 'Shipbuilding,' which is an amazing song."

A fan of such gospel-infused artists as Al Green and Aretha Franklin, Larson began writing songs influenced by their "organic, straight-from-the-heart" balladry as a reaction to the dense Shudder/Mind Science punk-prog din. He explains, "After all that loud math, I wanted to see if I could write quieter, relaxed songs that were competing with just four major chords—it was a real challenge."

Larson rose to the challenge with grace on *Jealous God*, the heart of which is in the twilight balladry of "I Must Learn to Live Alone," "Hills, Plains," and "We Don't Need Nobody (To Tell Us Our Game)," as well as in the gospel-accented lyricism of the title track, "What If I Fade," and "We Will Know Thee By Thy Bloody Rites." As for the spiritual references in many of the album's tracks, the songwriter explains, "With gospel, I've always felt that if you replace

(Continued on page 86)



Old Soul Alicia Keys Sets Off R&B Buzz For J

BY GAIL MITCHELL

LOS ANGELES—An industry crowd gathers outside the Roxy Theatre here for a new artist showcase. But the buzz this early May evening is different. Usually jaded media reps are anxiously jockeying for position to claim a seat ahead of the overflow crowd.

It's a scene that first occurred in New York and has since been repeated in Atlanta, Detroit, Chicago, and other major markets, as word-of-mouth builds about J Records' neo-soul newcomer Alicia Keys. Her debut album, *Songs in A Minor*, arrives Tuesday (12).

Appearing at the Airplay Monitor conference in New York last fall, the 20-year-old singer/songwriter/producer/keyboardist set down at a grand piano and performed a stirring rendition of Donny Hathaway's inspirational "Somebody We'll All Be Free."

"I'm a live-performance artist," says the Manhattan-raised Keys emphatically. "I'm also a classically trained pianist, so I've been doing showcases since my teens. It's something I've always enjoyed."

It's also something that J Records zeroed in on when, after being signed by then-Arista chief Clive Davis in 1998, "she sat down at the piano at Clive's place and knocked people's socks off," says Tom Corson, J Records executive VP of worldwide sales and marketing.

That live component is the linchpin for the Keys rollout. Since her *Monitor* debut, she has appeared at New York's Joe's Pub and the Bottom Line, the Villa in London, and a private Recording Industry Assn. of America gathering in Washington, D.C. A coveted spotlight at Davis' annual pre-Grammy bash preceded an intimate tastemakers gathering a few days later at L.A.'s W Hotel.

"The reaction was strong, and we liked the aesthetic," Corson says. "So we asked the W's management if they'd like to work with us to co-host more shows. It turned into this enhanced, sexy promotion tour." The tour has encompassed the label's 10 branch markets, with Keys performing and meeting the media.

A self-proclaimed old soul, Keys comes along at a time when the industry is riding R&B's resurgent wave. Mixing traditional R&B with hip-hop accents and thought-provoking lyrics, Keys is equally at home performing her own tunes—including the piano-rich, love-beat-hard single "Fallin'"—or reaching back to put her own spin on classics as Marvin Gaye's "Trouble Man" and Prince's "How Come U Don't Call Me Anymore."

The big question, as always, is whether the enthusiastically received showcases will jump-start the record-buying public. "Fallin'" currently rests at No. 40 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Musicians' urban buyer Sonya Askew is impressed with Keys and believes she has a long career ahead. Yet Askew cautions that "the market may be a little crowded now. It's similar to the Jill Scott project—once the record hits the streets, word-of-mouth will spread as long as J Records hangs with it."

Notes PD Carl Conner of KJMY Houston, "Times and tastes change. But with all things considered, if she continues on this course, she'll make it all the way."

In the meantime, the artist—who has a deal with EMI Music Publishing and is represented by Jeff Robinson of New York's M&B Entertainment—remains confident. "The moon and stars are in alignment," she says, "and I'm prepared. The timing is right."



Joni's Powderfinger Exports Its Aussie Appeal Stateside

BY JILL PESSERLICK

On its native ground, rock quintet Powderfinger has earned a slew of awards—including Australian Record Industry Award for album of the year and best rock album for 1998's *Internationalist*, as well as song of the year for that disc's hit single, "The Day You Come."

Powderfinger's latest, Universal Music Australia album, *Odyssey Number Five*, is already five-times platinum in Australia (at 350,000 copies sold) after less than a year in the racks. That adds to the band's tally of multi-platinum discs, with *Internationalist* at four-times platinum and 1989's *Dookie Allegre* triple.

But how does the Aussie band build on such homegrown success while trying to sway U.S. audiences with its rich, bluesy melodies and thoughtful, heartfelt lyrics? By not giving the past a second thought, according to the band's lead singer, Bernard Fanning: "In Australia, we've been working so long there—it feels good to have gotten to a certain level. In America, we haven't really done any work yet to deserve any major popularity. It sounds very Protestant work ethic, but we don't expect it."

Fanning believes that Powderfinger's first headlining tour of North America, which kicked off at the end of May (and was booked by ArtistDirect's Don Muller), is the true way to interest a new legion of fans. The trek—with Fanning joined by compatriots Ian Haug and Darren Middleton on guitars, John Collins on bass, and Jon Coghill on drums—will hit 22 major cities in the Midwest and on the East and West coasts.

"This is going to be the most telling time I suppose," Fanning muses. "You have to put a certain amount of pressure on yourself to perform well and make sure that the things that you give the band a listen."

Storm Lord, director of music for the Amarillo, Texas-based Hastings retail chain, echoes Fanning's beliefs, even though he stresses that cultivating a new fan base will take time. "They're definitely hitting the right markets," he says. "I think people also need to hear about their success in Australia, which will encourage them to give the band a listen."

Odyssey Number Five—which was

issued March 20 in the U.S. by Universal Music Group imprint Republic—was of course not the instant success in the States that it was in Australia. The disc peaked at No. 35 on the *Billboard* Heatseekers chart on the way to selling 23,000 copies here to date, according to SoundScan.

The first single from *Odyssey Number Five*, "My Happiness"—a unique blend of catchy guitar riffs and "bittersweet" lyrics that have recently named song of the year at the 2001 Australian Performing Right Assn. Awards—reached No. 21 on the Modern Rock Tracks chart and was picked up by KROQ in Los Angeles prior to the album's release.

"This was actually a double-edged sword," explains Republic president Avery Lipman. "KROQ was the first station in the country to play them. The audience doesn't really know what the band is, but they're just drawn to the song. The single is melodic, pretty. I think that, luckily, we're turning a corner from the *Saint/Insolence* Doors Down/middle-of-the-road rock to an audience ready to accept a lot of things."

While "My Happiness" has fallen out of heavy rotation on KROQ, some stations are continuing to give it high priority although Powderfinger is largely an unknown quantity to American rock fans.

Susan Groves, operations manager for WHIRL, Albany, N.Y., says, "The audience doesn't really know who the band is, but they're just drawn to the song. The single is melodic, pretty. I think that, luckily, we're turning a corner from the *Saint/Insolence* Doors Down/middle-of-the-road rock to an audience ready to accept a lot of things."

With the video for "My Happiness" still making the rounds, and second single "Waiting for the Sun" serviced to modern rock outlets May 22, Republic is striving to make the band more recognizable by embarking on a retail and grass-roots awareness campaign. Additionally, the act will be taking part in radio shows for such stations as WNNX Atlanta and WBRU Providence, R.I.

"They are brand-new, and we have to keep our expectations in check," Lipman says of Powderfinger (which is managed by Paul Fingers of Australia's Secret Service and published by Egg the Nest Music/Festival Music Australia). "We've got to be patient. And I think the band and the record itself is the best marketing tool we have."

Sara Groves Spurs 'Conversations'

Fans Show Faith In Christian Singer/Songwriter's INO Debut

BY DEBORAH EVANS PRICE

NASHVILLE—In recent years, the contemporary Christian community has seen the emergence of several gifted female singer-songwriters, among them Nicole C. Mullen, Ginny Owens, Jennifer Knapp, and Nichole Nordeman. This year's breakthrough artist is Sara Groves, whose INO Records debut, *Conversations*, has people talking.

"She's Joni Mitchell, Shawn Colvin, and Rich Mullins all wrapped up in one," ventures INO president Jeff Moseley. "To me, those three names embody everything that's right with a singer-songwriter. This record is aptly titled *Conversations*, because if you listen to the songs, they are conversations between her and God, and conversations between her and other people, and conversations with herself. It's an intimate musical diary."

Groves began her music career almost by accident. While she was a Minneapolis-area housewife, Groves recorded an independent album, *Past the Wishing*, that sold more than 70,000 units without distribution or label support. Moseley, formerly president of Benson Music Group, is currently operating two Nashville-based independent labels—M2.O Communications and INO Records—as well as being a partner with Inpop Records. A friend suggested that he check out Groves' music. "I sat and listened to her music on her Web site for 2½ hours," Moseley recounts, "and called her the next day."

Although Groves was courted by other labels, she chose to work with Moseley because of his artist-friendly approach to running a label. "Jeff called at the perfect time," says Groves, who had been performing 120 dates a year. "I'd just had a baby. My husband and I were taking care of everything in my career, and I was tired. I was looking for a

change, and with Jeff, it's an equal partnership."

Groves had already recorded most of *Conversations*. She went back to the studio, recorded additional material, and the album was issued in March, as the first release on Moseley's new INO label. Groves' heartfelt songs soon found an enthusiastic audience. "Writing has been my release valve my whole life," she says. "If people are listening or not, I'll always be making music."

Groves wrote the title cut about attempting to share her faith with her fellow teachers,



GROVES

offering up what she believes in such simple and straightforward lines as "I don't claim to have found the truth/But I know it has found me."

Groves is hesitant about being labeled a Christian singer/songwriter. "I'm a singer/songwriter writing from a world view that

just happens to be a Christian world view," she explains. "All that God's calling me to be is Sara Groves. When you say you're a Christian singer/songwriter, a lot of people are going to be closed to your music."

Moseley anticipates that Groves' fall tour with veteran singer/songwriter and noted Bible scholar Michael Card will further increase her visibility. "He says they initially had trouble finding a booking agent that 'was the right fit,' but they're now happy with their association with Creative Artists Agency and are looking forward to getting Groves out in front of larger audiences."

Groves—who is managed by her husband, Troy—seems to have earned enthusiastic acceptance from Christian radio and retail. Her first single, "The Word," has become a hit on Christian radio, and Moseley is equally pleased with the reaction in stores.

"It's absolutely tremendous," Moseley reports. "We've been in the top 20 or 25, according to SoundScan, ever since it came out. The Lifeway chain says it's the best-selling new artist record they've had in many years. It's been one of the top sellers for Family Christian Stores as well. At this pace, some time in July, we'll be over 100,000 units, which is unheard of for new artists."

Kevin O'Brien, book and music buyer for the Wheaton, Ill.-based Limestone chain, is one of the retailers impressed with Groves and her music. "She has a heart for ministry and making an impact with her music," he says. "She has a fresh, clean sound, and her lyrics are almost haunting in their depth and the way they make you think. And writing her live, her presence onstage makes you sit up and take note. That's a unique and important gift. She's one of my favorite new artists."

TRICK PONY IS THE REAL DEAL

(Continued from preceding page)

WSSL Greenville, S.C. "They played our conference room and blew me away. Anyone who sees Trick Pony live will be a fan. They are unique. They have a different sound."

Warner Bros. senior VP of marketing Chris Palmer praises Trick Pony's "unbelievable work ethic," adding that while both CNN and *Ace of Hearts* covered the video shoot in front of a Night Like This, "the group still has to conquer the gatekeepers for the late-night talk shows and entertainment magazine programs to enhance its profile."

"Four Me" peaked at No. 12 on

the Hot Country Singles & Tracks chart in March, because, Palmer points out, the single did not receive the support of all the monitored country stations (including the stations in Burns' hometown of Atlanta). That's something Palmer says the label aims to rectify "in really fast order" with follow-up single "On a Night Like This," which moves 40-35 this issue.

Trick Pony is represented by Herb Graham of Graham Management and booked by Creative Artists Agency; the group's members have co-publishing deals with Warner/Chappell. The band's next

career step should be to "tour with the right headliner," Logan says, "someone to expose them to a lot of people at one time."

Dean says Trick Pony's touring success—although not its pace—has changed somewhat since the band's introduction to radio. In addition to about 150 paid gigs per year, the band is now playing—mostly for free—about 60 radio station events.

Winger also remembers her presence onstage makes you sit up and take note. That's a unique and important gift. She's one of my favorite new artists."

*Opportunities multiply
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- Sun Tzu

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Life Is Getting Sweeter For Lava Atlantic Hitmakers Sugar Ray

BY LARRY FLICK

Mark McGrath is getting pumped up. The charmingly charismatic front man for Sugar Ray is en route to MTV's Times Square studio with his bandmates to premiere their new video on the network's tastermaking program *Total Request Live*, and he's manically skipping into "show mode."

"This is my time," he says with a wink and a wide grin. "This is when I get to turn it on and have fun with the fans. This is the show-biz part of what we do—and I'm not ashamed to say that I really enjoy it."

It helps that McGrath is "completely proud" of Sugar Ray's eponymous new set (Lava Atlantic, June 12). "I've always dug what we've done, but this is the first record we've done that I'm able to listen to from top to bottom."

McGrath notes that the key to this project—as with all Sugar Ray recordings, actually—is compromise. "When you've got five people, all of whom have very definite, specific ideas, compromise and negotiation is vital. But after four albums, we've got rhythm down. It works. This album is clear proof of that."

Produced by Don Gilmore (Linkin Park, Lit, Eve 6), with additional

tracks produced by the band's longtime studio collaborator, David Kahne (the Shins), Fishbone, and Sugar Ray deftly dance from percussive hip-hop-inflected shufflers ("Ours," "Under the Sun") to ornery, guitar-drenched rock anthems ("Answer the Phone," "Disasterpiece"). Besides McGrath's joyous belting, the common threads linking each track are hooks that are immediate and unshakable. Quite simply, Sugar Ray's music is the stuff of which top 40 radio is now made.

"At the risk of sounding calculated, we know what works," band member Craig "DJ Homicide" Bullock says. "We hit a groove. That doesn't mean we don't or won't deviate from it. But it does mean that we recognize what we are as a band. That's a great thing. Sugar Ray is a band that kicks ass—and we're happy that more and more people agree."

McGrath chimes in, "There's nothing wrong with making music that lots of people dig. The trick is to make sure you dig it, too. And we do." The band also made up of Stan Frazier (drums), Murphy Karges (bass), and Rodney Sheppard (guitar)—is particularly pleased with



SUGAR RAY

"When It's Over," the hit-bound first single from Super 10.

"It has all of the right elements," Bullock notes, indicating the song's

blend of bouncy, scratch-happy beats; guitars that switch from easy-peasy strumming to tight-fisted power chords; and a "booming" sing-along chorus. (Sugar Ray's songs are published by Warner-Chappell, ASCAP.)

"When It's Over" shipped to all radio formats May 7 and is complemented by a playful videoclip directed by frequent video collaborator and *Charlie's Angels* director McG.

"He's been such an integral part of this band; he knows how to capture the spirit of Sugar Ray unlike almost anyone else," notes Jeff Dandurand,

senior director of product development at Atlantic.

Dandurand outlines a marketing strategy that includes an extremely high TV visibility. In addition to airplay for the clip to "When It's Over," he notes that the band will be seen on shows that include *The Rosie O'Donnell Show*, *Late Show With David Letterman*, and CNN's *Weekend Update*. The band will also do a special outdoor performance in New York's Rockefeller Center as part of the band's show hour summer concert series and will be seen on ABC-TV's

(Continued on page 20)

Sneaker Pimps' Ali Steps Out On Her Own; Brian Setzer Ignited By Comeback Band

SNEAKIN' AROUND: Former *Sneaker Pimps* lead singer **Keili Ali** is working on her first solo album, which will come out on the U.K.'s One Little Independent label this fall. Its first single—the trancey, hypnotic "Kids"—was remixed by **Armand Van Helden** and will be released this summer. Ali is shopping around for a U.S. deal.

When Ali was with *Sneaker Pimps*, who were best known statewide for their modern rock hit "Underground," she was known as Keili Dayton. "Ali is my dad's name; Dayton was my mother's name," Ali says. "My father died just before *Sneaker Pimps* released the album *Becoming X*, so I thought if I made another record, I would take his name." It will also give me a fresh start musically."

Ali is working with producer **Rick Nowels**, who is co-writing the project with the artist. "Rick was in London, and we met through our managers," Ali recalls. "I turned up at the studio, and we started chatting and Rick said, 'Why don't you go home and bring me some stuff you've been working on.' I came back, and it was instantaneous. It was like telepathy. I'd never had that before."

One of the jewels the pair has crafted is a little pop gem called "A Teardrop Hitting the Ground." A kiss-off song is an irresistible hook. The tune is a future single, but Ali says she didn't want it as the introduction to her solo effort. "There are a lot of other tracks on the album that resemble 'Kids' that have a more abstract feel. I didn't want to dupe anyone into thinking it's a completely pop-oriented album."

For Ali, the goal is to make an album that is filled with "beautiful songs. I just want to put some beauty and romance back into the world. With other young artists and young people in the world, I don't see a lot of optimism and romance right now in their music. Even **FJ Harvey** and other artists I respect have a lot of negativity."

The Birmingham, England native has found light-filled Los Angeles to be the perfect place to craft her album. "Before I came out here, all I listened to was death metal; now I spend all day picking flowers," she says jokingly. "There are a lot of influences I've been picking up on here... The rock element of people like **the Doors** and people like that; you can feel a lot of their spirits [are] still here. I've been hanging out at the Whisky. The bars here are brilliant."

JAVA SERVED HERE: Java, the imprint started by songwriter/producer **Glen Ballard**, will end its association with Capitol Records when its deal runs out later this year. Island/Def Jam becomes Java's

next home. While Ballard would not comment about the deal with Island/Def Jam, he did say, "I love what they're doing there; I love **Lyor Cohen** (Lyor, Island/Def Jam's president) and would love to work with him." Island/Def Jam representatives declined to comment.

Ballard will not be taking **Lisa Presley**, whose album debut he has been working on for nearly three years, with him. She will remain on Capitol.

SUMMER'S HERE: And the time is right for a new album of **Brian Setzer's** infectious surfabilly music.

Ignition, the first effort from Setzer's audaciously named trio **Brian Setzer '68 Comeback Special**, will be released Tuesday (12). The outfit's name plays off Elvis Presley's legendary 1968 TV special.

"One day, I had on black leather pants and a black leather jacket, and I had these big sideburns. We were getting ready to go out, and my wife said, 'Wow, very '68 Comeback Special,'" Setzer says, explaining the origin of the band's name. "It's a homage to Elvis. Some people will say this was Elvis when he got back to his roots."

The album is being released on Surfdog Records, the Encinitas, Calif.-based label run by Setzer's manager, **Dave Kaplan**. Setzer's last few records were released on Interscope. "I was burnt out on being on a major," Setzer says. "I'm not knocking Interscope; they have their jobs to do—to deliver music to radio stations that are so close minded that they won't play anything anyway. After *Varevous* [the Brian Setzer Orchestra album released last year], I said, 'Please let me go, and let me make my own kind of music.' I made this record in 10 days. I can't spend a year-and-a-half making a record. This was the first time I haven't had a record company come down and look over my shoulder." Surfdog is distributed through Hollywood Records.

Ignition marks Setzer's return to working in a trio since the *Stray Cats* and his first effort since performing in a big-band configuration. "It felt great to play in a three-piece and have the guitar be the centerpiece," Setzer recalls. "I love the big band, and that will never go away, but I had all these songs I'd written, and I thought, 'I'm going to put it out and do it my way.'"

Brian Setzer '68 Comeback Special will appear on *The Tonight Show With Jay Leno* Tuesday (12) and *Late Night With Conan O'Brien* July 12. The TV spots air during the groups' tour, which ends Aug. 15 in Reno, Nev.

Murphy's Law, Artemis Keep NYC's Hardcore Party Alive

BY ED CHRISTMAN

NEW YORK—Murphy's Law's new album, *The Party's Over* (Artemis, June 12), may lament the overall state of the New York hardcore club scene, but band leader Jimmy "G" Drescher is quick to note that after 18 years, there's still plenty of life left in his group—a venerable entity on the circuit.

Steve Pos of Thankless Management, who oversees Murphy's Law along with the band's manager, John Flanagan of New York's Isscher Entertainment, says that there are high hopes for the Danial Rej-produced project.

"This is the first record that has distribution, and it's the first time Murphy's Law cut will be brought to radio," says Pos, adding that "Vicky Crown" has gone to rock outlets.

Previously, label support has been lacking due to affiliations with indie labels that either lacked enthusiasm or financial resources. But things are looking up. After what seemed like a revolving door for band members, Drescher has assembled one of the strongest incarnations of Murphy's Law: guitarist Rick Bacchus, formerly of D-Generation; Sal Villanueva of Demopunked on bass; and Eric Arce of the New York drunks.

"It can be a tough situation,"

Drescher says. "If you're Aerosmith, and [you're] getting millions of dollars a year, it's easy to stay together. But when you're making \$800 bucks a week, it's hard to keep a band together."

On *The Party's Over*, singer Drescher displays a wider range and a sense of melody only hinted at on past albums. (The band's songs are published by Positivity Crucial Productions, ASCAP) And radio is showing early interest in the project. "[Artemis] sent me an early prospectus of 'Vicky Crown,' with strict instructions not to play it," says Sean McCoy, assistant music director at KRZQ.

Reno, Nev. "So, I spun the hell out of it, and these stations were huge." He says the set "shows a lot of maturity" for the band, adding, "In a world so overrun with carbon-copied artists, it's refreshing to hear some old-school punk mixed up with some new sounds."

The band's fan base is anxious for a new Murphy's Law album, adds Karl Groger Jr., co-owner of indie retailer Louie Tunes in West Babylon, N.Y., who reports that "their catalog sells well. The band's second album *Back With a Bang*, has never come out of our top 50 punk/hardcore wall."

The band, booked by Tim Bora and Flanagan, are currently on the road with Clutch and Vision of Disorder.



by Melinda Newman



MURPHY'S LAW

Coming Back, Vandross Taps Young Writers, Producers for J Debut

BY GAIL MITCHELL

LOS ANGELES—That voice. From Luther Vandross' early days as a single and background singer to his first R&B chart-topper on Epic (1981's "Never Too Much") through an ensuing string of R&B/pop hits, the Grammy winner's silky-soul tenor continues to elicit reverential comments. Its subtly powerful resonance has remained consistent throughout his much-publicized weight battle.

"Fortunately, you can't tell. My voice has remained the same," acknowledges the now-svelte singer, who also sang lead on the 1980 Change hit "The Glow of Love," which is sampled on the Janet chart-topper "All for You." "When I did 'So Amazing' [in 1987]," recalls Vandross, "I had a 34-inch waist. But in 1989 with 'Here and Now' and 1991's 'Power of Love,' I was over 300 pounds."

Now, after a stint with Virgin (1998's *I Know*) and three years of staying trim—"I guess I like Gucci better than McDonald's now"—that voice returns June 19 with an eponymous debut on J Records.

In addition to being his first self-titled effort, the album represents another milestone. With longtime musical colleagues Marcus Miller and Nat Ashbury Jr. in tow, the singer also collaborated with an enviable lineup of

contemporary producer/songwriters. That circle includes William Campbell, Babyface, Shep Crawford, Harvey Mason Jr. and Damon Thomas (aka The Underdogs), Scolekook & Karlin, Jon B., KayGee, and Next's R.L.

Asked to assess the difference between his last studio album and his new project, Vandross answers with two words: Clive Davis. The J Records chief says that, on this set, Vandross "shows why he's simply the best male singer in the world."

"The difference," explains Vandross, "is knowing you're recording with someone who's really ready to escort you into the world of artistry. I just like excellent music, music people can feel. And there's stuff on this album that will definitely move you."

Luther Vandross begins with a cha-cha-rhythmed lead single, the Campbell-produced "Take You Out," sent to radio May 7. At No. 29 on the Hot R&B/Hip-Hop Singles & Tracks chart, the tune is the opening salvo on an album that presents a new-millennium Vandross without sacrificing his stature as one of R&B's premier balladeers—or alienating core fans by force-feeding a too-hip-for-the-room version of the venerable artist.

"We wanted to take his timeless voice and pair it with contemporary tracks that didn't stretch that image,"

says J's senior VP of black music Ron Gillyard. "Luther is very aware of his first audience, but he also wants to reach a broader audience."

"The first single accomplishes that,"



VANDROSS

Gillyard continues. "Lyrically, from the romance standpoint, it embodies everything Luther has always stood for. However, because he's played on urban AC radio and quiet-storm shows, people have short memories about his career. He's also done mid- and uptempo songs that people have parties to. Now we're giving them something else to groove on." A prime example of this is the uptempo "Grown Things," written by Jon B. and Babyface. Its sentiment—a couple finding time for each other while juggling work and kids—is reminiscent of his '80 hit "Stop to Love." Not striding

on the ballads, the album offers such choice selections as the tender "Bring Your Heart to Mine" (whose co-writers include KayGee and R.L.), the poignant, Crawford-penned and -produced "13 Reasons," and the Vandross/Miller composition "Love Forgot."

In keeping with his penchant for covering classic tunes, Vandross—whose songs are published by Ueda Etonia's Music Co./EMI April Music Inc. (ASCAP)—interprets two '60s songs, both co-written by Burt Bacharach: the retitled and reworked "Are You There (With Another Guy)," recorded by Dorian Warwick, and "Any Day Now," a hit for Chuck Jackson.

The international version of the album will feature the bonus dance track "You Really Started Something," written by Vandross and Denise Rich. The album bows June 19 in Canada, Asia, and Japan. The European release is scheduled for September.

Sonya Askew, urban music buyer for the Musicland chain, says the album's contemporary/classic mix is "still Luther but updated. This project will put him back on the map."

Aiding in that quest, J Records has staged a series of mix-and-mingle album previews held at hotels and restaurants in various major markets, such as New York, Los Angeles, Chicago, Atlanta, Dallas, and Wash-

ington, D.C. Vandross has also made the rounds at radio morning shows.

The "Take You Out" video recently premiered on BET's 106 & Park. Vandross is also slated to appear on the cable network's first annual awards show (June 19), and he will appear on *The Tonight Show With Jay Leno* June 20. And during the month of June, 1,500 Flowers is offering a "Take You Out" bouquet.

KPSS Kansas City, Mo., operations manager/PD Sam Weaver says "Take You Out" proves that "old school isn't dead school. They didn't change this guy by the name of Santana, and he showed he was still viable."

Vandross—who's managed by Pat Dorn and booked by Dennis Arfa at Artist Group International in New York—wants to turn in the fall once "people are familiar with the album," he says. "There's nothing like singing live on stage and seeing people accept the music. In fact, I'd love to join Janet on stage and do 'Glow of Love' at the end of 'All for You.'"

In the meantime, Vandross wants people to know his new album symbolizes a re-emergence, not a comeback. "It's a continuation," he explains. "Like Agatha Christie. She wrote different stories, but her theme was the same: murder. It's kind of like that. I still want to murder you with every song."

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ARTIST(S)	Venue	Date(s)	Gross (est. per show)	Attendance	Phonetic
BOB DYLAN	Public Education Natick, Mass.	April 27-28	\$1,892,763 (\$1,620,480 Canada; \$261,512 U.S. & I.)	22,879 23,549 two shows	House of Blues Canada
STEVE MILLER	FirstCenter Boston	May 25	\$842,438 (\$751,500 U.S.)	13,864 sold out	Sir Music Group
TONY PETTY & THE HEARTBREAKERS, STEVE DAVIS & THE DANCERS	Santa Barbara County Bowl Santa Barbara, Calif.	May 24-25	\$448,034 \$471,500 U.S./\$50, \$37,500	8,814 two shows	Norfolkshire Occupation
BOB DYLAN	KeyBank St. Louis	June 2	\$428,000 (\$318,561 U.S./\$50, \$90,500 U.S. & I.)	17,861 11,382	Sir Music Group
MATCHBOX TWENTY LIVEHOUSE	Peppercorn Scintille Calgary, Alberta	May 6	\$348,848 (\$348,848 Canada) \$27,292 U.S.	12,877 sold out	House of Blues Canada
MATCHBOX TWENTY LIVEHOUSE	OmniCentre Edmonton, Alberta	May 5	\$271,798 (\$271,798 Canada) \$27,292 U.S.	18,540 11,000	House of Blues Canada
MATCHBOX TWENTY LIVEHOUSE	Caixa Cultural Rexdale, Ontario	April 28	\$242,888 (\$242,888 Canada) \$22,100	13,861 sold out	House of Blues Canada
TONY PETTY & THE HEARTBREAKERS, STEVE DAVIS & THE DANCERS	Opus Arts Theatre San Diego	May 18	\$223,813 \$48,500	4,625 sold out	House of Blues Canada
MATCHBOX TWENTY LIVEHOUSE	Orni Centre Ottawa	April 27	\$228,598 (\$228,598 Canada) \$22,100	6,950 sold out	House of Blues Canada
MATCHBOX TWENTY LIVEHOUSE	McChesney Memorial Auditorium McChesney, Ontario	April 29	\$186,762 (\$176,768 Canada) \$22,100	5,332 sold out	House of Blues Canada

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Artists & Music

SUGAR RAY

(Continued from page 16)

upcoming Walt Disney World Summer Jam Concert later this month.

Sugar Ray will then hit the road in July for a five-week tour of the U.S. Booked by New York's Pinnacle Entertainment, they'll be joined by labelmate Uncle Kracker.

"This is a record that will particularly thrive in a live setting," offers Ron Shapiro, executive VP/IGM of Atlantic. "It's a real record from a band that never fails to deliver. This is a band with star presence."

Among the marketing and promotional activities planned for the album is a collaboration with the Cartoon Network on the production of a Web-only animated companion clip for "When It's Over." The clip made its debut June 4.

Lava/Atlantic has also partnered

'People used to cancel them out. Now they don't. They're such ambassadors of good will.'

—JASON FLOM, LAVA RECORDS

with Candies on a unique cross-promotional campaign in tandem with TransWorld (1,100 stores), and Goodies and Journeys (900 stores). With the Candies VIP Pass campaign, all consumers who purchase Candies shoes or Sugar Ray will receive a special VIP laminate good toward discounts, gifts, and a chance to see the band perform in concert.

Managed by Chip Quigley of Kingdom Entertainment in New York, Sugar Ray first made waves in 1994 with the release of its Lava/Atlantic debut, *Lemonade & Brownies*. "It was a good album that no one heard," McGrath notes.

In 1997, Sugar Ray hit paydirt with "Fly," the breakthrough hit from their second set, *Floored*. "Everything changed after that," Bullock recalls. "We started to understand our potential as a band—creatively and commercially."

With that in mind, Sugar Ray created 4159, a set that saw the band widen their scope to include elements of reggae and classic soul. The lead single, "Every Morning," peaked in the top 5 of The Billboard Hot 100.

With Sugar Ray, Lava president Jason Flom believes that the band has made "the right record to go even further. People used to cancel them out. Now they don't. They're such ambassadors of good will. They take nothing for granted. They treat everyone, from the daughter of a regional buyer to the head of a label, like gold."

That's clear as the band works the crowd in the MTV studio during *Total Request Live*. Although their star-power is undeniable, an everyman accessibility also shines through. "Anyone who says they didn't get into rock'n'roll for moments like these is lying," McGrath says. "This is the best. And it only gets better as time goes on."

SOUL TRACKS

BY CHARLES KAREL BOULEY

WHAT BECOMES AN EPIC MOST? An epic score, of course. In the case of Disney's mammoth animated adventure *Atlantis: The Lost Empire*, the honors went to venerable epic composer **James Newton Howard**.

During the '90s, Disney filled its animated films with vocal-driven material, notably the prolific and enjoyable work of tunesmith **Alan Menken**. But as these animated adventures became truly larger than life, Disney needed a composer that could help move the films to the next level—that of animated blockbuster. It has found a match in Howard, whose last score for Disney, *Dinosaur*, was nothing short of spectacular.

Howard loves rolling music, as evidenced by his score for *Vertical Limit*. *Atlantis: The Lost Empire* (issued by Disney Records) lends itself well to that cinematically, with the story of a continent that lives in grandeur and ends in cataclysm. However, the soundtrack makes for hectic listening. In fact, the sequencing on the album leaves much to be desired.

The first cut, *Maya* ("Where the Dream Takes You," is average pop fare, penned by **Diane Warren** (Can you say pop 40 singer?). From there, Howard's score takes over, with the first half of the CD moving at breakneck speed—mirroring the action of the film. Once the score slows down, it showcases just how well Howard can take a large group of musicians and kick incredible sounds from them.

HAPPY ANNIVERSARY: A great party starts with great music. So, when making a film about an anniversary party, it makes perfect sense to feature an eclectic array of songs—since most home music collections contain just a bit of everything.

Five featured tracks from *The Anniversary Party* takes that theory to the next level. A score between *Coma Back to the Fire* & *Dina*, *Jimmy Dean*, *Jimmy Dean* and *The Boys in the Band*, the film presents a dysfunctional marriage and the cast of friends that surround the couple at one particular anniversary party. The soundtrack (RCA Victor) not only sets a party mood, but also lets the audience a bit about who each character is as they arrive on the scene.

The Anniversary Party was written and directed by actors **Jennifer Jason Leigh** and **Alan Cummings**; they also serve as executive soundtrack producers. The album is produced by **Robin Urdul** and **Bill Rosenfield**. Featured tracks include everything from *Petula Clark* and *Lulu* to *Martine Dietrich* and *The Bels*. Also included on the CD is score material from composer/writer/performer **Michael Penn**, who scored a hit in 1989 with "No Myth." His contributions to the project add to the tense atmosphere of the film.

SOUNDTRACKS 101: "Hot hit" compilations abound in most genres of music, but viable sets of this ilk are hard to find in the film world. Well, finally, there are two compilation CDs that will be a great addition to any score fan or a perfect introduction to someone who has never listened to a score other than during a film.

First is a great idea and an overlooked gem, *Critic's Choice: Leonard Maltin's Best Movie Themes of the '90s* (Atlantic), as performed by the *City of Prague Philharmonic Orchestra* and conducted by **David Michael Frank**. What does Maltin know about music? Plenty, as it appears.

This two-CD collection offers cuts from *American Beauty*, *Saving Private Ryan*, *Shakespeare in Love*, *The Lion King*, *Life Is Beautiful*, and 15 other film scores. Putting a familiar face on the cover is the perfect marketing ploy to get this CD into the hands of those who may never have purchased a score album before—a ploy that should be explored with more fanfare for the good of the genre.

Next is the *Hollywood Bowl Orchestra: Greatest Hits* (Universal). Led by famed conductor **John Mauceri**, the CD covers the music of **Gerwin**, **Hollywood Bowl Orchestra**, and light classical vocalists including **Paula Abdul**, **Paula Abdul**, **Marlynn Horne**, **Dee Dee Bridgewater**, **Peabo Bryson**, and **Lea Salonga**. The film music includes cuts from *Gone With the Wind*, *Cinema Paradiso*, and *Star Wars*. There's even a *Wizard of Oz* concert suite. Truly fab.

FINALLY, I'd like to extend many heartfelt thanks to the record companies, publicists, and others who sent flowers and cards upon the recent death of my life partner, **Andrew Howard**.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	COMPILER'S NOTE
1	NEW	1	MARCO ANTONIO SOLIS	NO. 1	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS-MERCHANT AND PRIVATE SALES SOURCES. COVERED AND PROVIDED BY SoundScan®
2	4	3	STEELEA JOHNSON	EVERY 1	LOVE, PAIN & FORGIVENESS
3	2	1	NICKEL CREEK	DIRTY LITTLE CREEK	EVERYBODY GOT THEIR SOMETHING
4	11	18	NICKEL CREEK	DIRTY LITTLE CREEK	EVERYBODY GOT THEIR SOMETHING
5	3	2	STELLA SOLEIL	DIRTY LITTLE CREEK	EVERYBODY GOT THEIR SOMETHING
6	7	27	NEW FOUND GLORY	NEW FOUND GLORY	EVERYBODY GOT THEIR SOMETHING
7	2	4	D.P.G.	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
8	11	52	RASCAL FLATTS	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
9	12	31	JAMIE O'NEAL	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
10	11	5	REMEDY	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
11	4	4	MARK MCGUINN	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
12	13	13	ALJEN ART FARM	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
13	18	57	KEITH URBAN	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
14	19	3	TRUE VIBE	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
15	23	23	PAULINA RUBIO	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
16	20	3	SARINA PARRS	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
17	5	2	STEREMUD	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
18	8	4	RYD KIRK	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
19	2	2	ROY D. MERCER	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
20	33	16	LUPULU RIVERA	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
21	31	16	AZUL AZUL	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
22	RE-ENTRY	1	ANASTACIA	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
23	27	27	GOD CHARLOTTE	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
24	26	8	SONIC FLOOD	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING
25	12	12	NONPOINT	EVERYBODY GOT THEIR SOMETHING	EVERYBODY GOT THEIR SOMETHING

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. An album must be new, the album and the artist's subsequent albums are considered eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *National releases only. LP = available. †Albums with the greatest sales gain. © 2001, Billboard/BPS Communications.

25	3	2	WHISKY CRYSTAL	LOST HIGHWAY	10/19/99 (17 58 CD)	PNEUMONIA
26	31	3	RAY MONN	KINETIC	5/4/99 (17 58 CD)	RAY'S HOUSE
27	32	3	PETE YORN	COLUMBIA	6/22/98 (12 58 CD)	MUSIC/ORTHOMORNING/ARTIST
28	26	28	VICENTE FERNANDEZ	SONY DISCOS	8/1/95 (19 58 CD)	HISTORIA DE UN IDOLO VOL. 1
29	27	3	BONO	WORLD	6/27/99 (12 58 CD)	BORN
30	11	3	BUDDY GUY	STREET	4/17/92 (20/98) (17 58 CD)	SWEET TEA
31	32	40	STACE ORRICO	WINTER	7/29/93 (12 58 CD)	GENUINE
32	34	25	BLU MARI	THE MAIN GROOM	6/8/93 (19/98) (17 58 CD)	AUDIO
33	24	2	JAMIE MONHEIT	THE MAIN GROOM	4/21/99 (19/98) (17 58 CD)	COME CREAM WITH ME
34	5	3	SYSTEMATIC	MEATLOAF	6/22/98 (17 58 CD)	SOMEWHERE IN BETWEEN
35	RE-ENTRY	1	OURS	OUR	10/22/98 (17 58 CD)	DISTORTED LULLABIES
36	RE-ENTRY	1	REHAB	REHAB	10/22/98 (17 58 CD)	SOUTHERN DISCOMFORT
37	RE-ENTRY	1	CONJUNTO PRIMAVERA	PRIMAVERA	4/24/98 (12 58 CD)	ANSA DE AMAR
38	40	2	JAMES HALL & WORSHIP	WORSHIP	7/7/97 (10 58 CD)	WE ARE AT WAR
39	45	4	DARUDE	GOODLUCK	10/22/98 (17 58 CD)	BEFORE THE STORM
40	41	6	LONG BALLINGER	WESTER HALL	11/27/97 (17 58 CD)	WEBSTER HALL TRANS/4
41	RE-ENTRY	1	BAYONA EL RECORDO	FONDISA	6/10/98 (12 58 CD)	CONTOJO POR SIEMPRE...
42	22	3	THE STRING CHEESE INCIDENT	GO	10/22/97 (17 58 CD)	OUTSIDE INSIDE
43	44	3	BEDD NORMAN	WATERHEATED	10/22/98 (12 58 CD)	BLUE SKY
44	RE-ENTRY	1	KURT KURT & THE KURT KURTS	GOSPEL	10/22/98 (12 58 CD)	ANGEL WONDER
45	48	13	BAD BOY JAY	WHAT IF...	10/22/98 (12 58 CD)	THE BEST OF FREESTYLE MEGAMIX
46	44	2	STRETCH ARMSTRONG	GPT	10/22/98 (12 58 CD)	STRETCH ARMSTRONG PRESENTS SPT
47	RE-ENTRY	1	SKRAPE	SKRAPE	6/7/95 (13 58 CD)	NEW KILLER AMERICA
48	RE-ENTRY	1	TAMMY COCHRAN	EPIC	10/22/98 (12 58 CD)	TAMMY COCHRAN
49	50	30	RACHAEL LAMPA	WOP	6/10/98 (12 58 CD)	LIVE FOR YOU

POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

TAIT GROUP: Michael Tait of best-selling contemporary Christian band **De Taib** has formed a new group, appropriately called **Tait**. The new group makes its album debut with



Marley Legacy: Ky-Mani Marley, a son of the late Bob Marley, has returned with the reggae album **Many More Roads** (Shang/Artists Only Records). The artist says that "listening to R&B and pop gave me the chance to find my own style." Marley, currently on tour in Europe, is expected to launch a U.S. tour later this summer.

Empty: due July 3 on Fore-Front Records. It's the first of a series of solo albums from the members of **De Taib**, each of which is to be issued during the band's current hiatus, which is

expected to end this fall, when the band embarks on its next tour.

Chad Chapin: Chapin also consists of **Chad Chapin, Lonnie Chapin, and Pete Stewart**. "All You Got," the first single from **Empty**, has been released to Christian radio. The group is currently on a U.S. tour. Upcoming dates include July 6 in Richmond, Va.; July 19 in Dallas; Aug. 27 in George, Wash.; Aug. 7 in Dorien Lake, N.Y.; and Aug. 18 in South Bend, Ind.

KIM'S HEART: Kim Waters is bubbling under the Heatseekers chart with her album, **From the Heart** (Shanachie Records). The album was a No. 5 hit on the Top Contemporary Jazz Albums chart in the May 12 issue. Waters has previous hits on that chart with 1991's **Sax Appeal** (No. 9); 1998's **Love's Melody** (No. 10); and 1999's **One Special Moment** (No. 7).

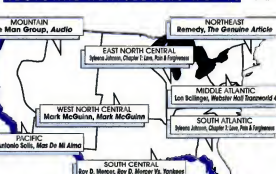
Waters is on tour in support of the album, with dates that include June 24 in Annapolis, Md.; July 6 in Atlantic City, N.J.; July 7 in



Paige Turner. Contemporary Christian singer Paige wrote all the songs on her self-titled debut album, due June 19 on Word Records. The album is like "a journal of the past two years of my life," says the 17-year-old singer from Katy, Texas. Paige will be promoting the album at select Christian music festivals in the U.S.

Paige Turner. Contemporary Christian singer Paige wrote all the songs on her self-titled debut album, due June 19 on Word Records. The album is like "a journal of the past two years of my life," says the 17-year-old singer from Katy, Texas. Paige will be promoting the album at select Christian music festivals in the U.S.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

- | | |
|--|--------------------------------|
| 1. Blue Man Group, Audio | 1. Remedy, The Genuine Article |
| 2. Marco Antonio Solis, Mas De Mi Alma | 2. Blue Man Group, Audio |
| 3. D.J.G., Dillinger & Young Steel | 3. Blue Man Group, Audio |
| 4. Blue Man Group, Audio | 4. Blue Man Group, Audio |
| 5. Nickel Creek, Nickel Creek | 5. Nickel Creek, Nickel Creek |
| 6. Nickel Creek, Nickel Creek | 6. Nickel Creek, Nickel Creek |
| 7. James O'Neal, Shiver | 7. James O'Neal, Shiver |
| 8. James O'Neal, Shiver | 8. James O'Neal, Shiver |
| 9. James O'Neal, Shiver | 9. James O'Neal, Shiver |
| 10. James O'Neal, Shiver | 10. James O'Neal, Shiver |

Jonesboro, Ga.; July 13-14 in Emeryville, Calif.; July 15 in Pismo, Calif.; Aug. 10 in Philadelphia; and Aug. 18 in Akron, Ohio.

GAZZA'S RETURN: David Garza returned rave reviews for his 1998 album, *This Euphoria*. Garza's new album, *Overdub*, features bassist Doug Wimsh and drummer Will Calhoun, both of Living Colour fame. The album is scheduled for a July 10 release on Lava/Atlantic Records. Garza was featured in Best Buy's "Find 'Em First" music promotion in 1999, which included a starring role in a Best Buy commercial. The artist plays New York's Mercury Lounge June 20, June 27, and July 8.

KELLY'S SKY: Sky Like a Broken Clock, Kelly Joe Phelps' latest album (due June 10 on Rykodisc Records), shifts the focus off the artist's slide guitar style to his finger-picking abilities. Joining him on the album are

bassist **Larry Taylor (Tom Waits)** and drummer **Bill Conway (Morphine)**.

Phelps, currently on a world tour, will be playing these upcoming U.S. dates: July 1 in Eugene, Ore.; July 18-19 in Los Angeles; Aug. 1 in Seattle; Aug. 7 and Oct. 6 in New York; Sept. 2 in Lyon, Colo.; Sept. 27 in Salt Lake City;



Spike's 'Skin': San Francisco-based hard rock band **Spike 1000** has developed a loyal following, which includes **Korn's Jonathan Davis**, who has cited the band in *Kerrang!* magazine. Spike 1000's album *Waste of Skin* is due July 3 on Portrait/Columbia Records. Lead singer Shannon Harris says that reliving the emotional intensity of the songs "can be detrimental."

Sept. 28 in Denver; Sept. 30 in Oklahoma City; and Oct. 4 in Pittsburgh.

ARTISTS & MUSIC

SPOTLIGHT

EDITED BY MICHAEL PADILETTA

POP

★ **RUSTIC OVERTONES**
Billie Martin

PRODUCERS: Tony Visconti, David Leonard, and Rustie Overtones
Tommy Boy 14712

Growing up in Portland, Maine, the six members of Rustic Overtones were far enough from the big-city din to develop their own sound but close enough to absorb the city's musical influences (from hip-hop, punk, ska, swing, space-age) that they exhibit on their first national release. Originally signed to a major label, the band's early releases departed of label founder Clive Davis and A&R rep Kurt St. Thomas. Fortunately, St. Thomas landed at Tommy's house and the band's sound took a hard kick off with lead single "Co'Mon," a cut to arms that uses all the band's firepower—a skin-tight rhythm section, soulful keyboards, stinging guitars, funky horns and a vocal melody that is at once totally engrossing voice of front man Dave Gutter. Other favorites include funk-up party tune "Love Underneath," a cover of the 1960s hit "I Wanna Be Like You" from *Blue*, and a handful of cuts that feature such prominent guests as Funkmaster Flex, Inexpensive Deep and Dave and Bowie.

★ RUFUS WAINWRIGHT

Poses
PRODUCERS Pierre Marchand, Alex G. Nord, Ethan Johns, and Damian Le Gall

DreamWorks 13760
The danger of an artist issuing a universally praised debut is that the follow-up is inevitably a let-down. Or is it? Three

RES0177: Synchrotron Experiments

Concertgebouw Orchestra/Sir

PRODUCER not listed
 Philips 289-464-662

Concertgebouw Orchestra/Eu

PRODUCER • not listed
 Philips 289-464-693

RACHMANINOFF: Piano Concerto No. 3/Suite No. 2

Martha Argerich and Nelson Freire, piano; Berlin Radio Symphony Orchestra/Riccardo Chailly
PRODUCER: not listed

Although Philips is no longer a fully functioning separate entity (having been merged with Decca), Universal Classics is celebrating the label's highly regarded half-century by remastering and reissuing 50 vintage titles over the course of this year. The first few batches are in the stores, with the best revolving around classic recordings by Amsterdium's vaunted Concertgebouw Orchestra and such

RACOMI AG

Amnesiac
PRODUCERS Nigel Godrich and Radiohead
Capitol 7243 5 32764

In some quarters, there seems to be an air of impatience with Radiohead digging in its avant-garde gears with the follow-up to the experimental *Kid A*. "It's like they're trying to make us resolutely forgetting formal," Radiohead proves itself all the more relevant with *Amnesiac*. There are no conventional rock radio singles here—no "Crazy Folk Song" or "The Ecstasie" "Optimistic" from *Kid A*—but pace many critics, there are "tunes" galore, particularly with the tracks that make up the wounded *Amnesiac*. "You and Whose Army?", abstractly catchy "I Might Be Wrong," elegiac cautionary tale "Knives Out," *Kid A* redux: "The Morning Bell." *Amnesiac* is a more than adequate and accurate summation of leader Thom Yorke's disdain for the philosophical currency of the not-so-New World Order. That unrest of theirs, Radiohead is a rock band, after all. "I don't want to say, saying it is a truly contemporary, utterly individual language." —BB

years after leaving critics breathless with his eponymous first set, Wainwright returns with *Poese*, an album that tops his previous effort and firmly positions him for much-deserved pop stardom. Flexing a smooth, soulful voice that recalls a young Elton John, the artist offers material that is often startlingly dark and unusually accessible at the same time. The title tune, for example, is an unflinching, brutally frank tale



resplendent, skyscraping "When You Told Me You Loved Me," which showcases the 20-year-old's voice in full bloom. Simpson demonstrates her maturing manner and vocal prowess on the attitude-laden ode to "80s funk" "What's It Gonna Be," where she solicits, "I wanna know where we stand/Are you gonna be a dog or a gentleman?," another bid for chart domination. It's all in fun here, but expect nothing less than a full-on assault in the year to come. A great step forward for youth pop and sure footing for this glamorous talent. —CT

f an innocent young man's descent into fe-faltering decadence, wrapped in a sweet pop melody. Elsewhere, the artist rambles in more mainstream ideas, like enlisting Alex Gifford of the electronic duo Propellerheads to collaborate on the funk-fortified "Shadows," a future hit that is marked by its blend of insinuating drum loops and jittery electric guitars. Overall, *Poiesis* is essential for popsters with adventurous souls and a

SUGAR SA

Sugar Ray
PRODUCERS: Don Gilmore and David Kahne
Lava/Atlantic 83414

This is the album that Sugar Ray has been inching toward recording since its 1997 break-out hit, *Flooded*. Sugar Ray shows the quintest hinting a hybrid of pop-rock and funk, with an on-top-of-it pop-coated with an ample dose of frat-boy humor and teen-dream romance. There isn't a ditch in which this project's 11 tracks, each of a different genre, don't swim. A former formidable front man, Mark McGrath has never seemed more assured he can do here. He has found a comfortable performance zone between pin-up and pop, and he's got a band that knows how to allow him to play easy on ditties like the vibrant first single, "When It's Over," and then swagger on the guitar-drenched "Disasterpiece." The album's most surprising move (Sugar Ray) is balancing the cute with the credible, and producers Don Gilmore and David Kahne do a fine job of keeping the band in check. All of this adds up to a solid disc destined to elevate Sugar Ray to the perennial "next level" of success. —A

hunger for words that go deeper than
"ooh baby, baby."—**LF**

LEROY
Leroy
PRODUCERS: Rob Cavallo and Leroy

Hollywood 62212
Six months before the release of Leroy's eponymous debut, four of its tracks were secured for film and TV spots: the blues-etched opening track

Good Thing" (ABC sitcom *The Job*), the hip-hop-inflected "New World" (the film *10 Things I Hate About You*), the botched sound-bite vulgarity of "Trans Am" (TV's *Fcker*), and the straight-up rocker "Make It Hot" (two upcoming films, *Chain of Fools* and *Joy Ride*). That's not bad for a guy who was, just a few years ago, holding down stints as a gas-station attendant and cable TV technician. Like Lenny Kravitz, the multi-instrumentalist Leroy isn't afraid for his music to be a deep-baked melting pot of influences. With co-producer Bob Cavallo (Alanis Morissette, Green Day), Leroy has certainly crafted one satisfying debut. As for future signs, Hollywood should give serious consideration to the hook-laden "My Way" and the Seal-like "Error of My Ways." —**MP**

THE WEBB BROTHERS

Maroon
PRODUCER: Stephen Street
News Station: 4573-4574
The brothers' 100-song, 100-minute *Maroon* from the Webb Brothers—Justin and Christian, the sons of singer/songwriter Jimmy Webb ("Wichita Lineman," "MacArthur Park")—is a smart collection of California and New York songs from the mid-1960s. *Maroon* is steeped in a love of the music of the past. "At the morning I'm ugly/But handsome to you," Justin sings on the waltz-like "Fluorescent Lights." Being jaded, though, has never sounded so bitter. "I'm a little bit like the Webb brothers' arrangements. Tracks like "All the Cocaine in the World," "The Liar's Club," and "I Can't Believe You're Gone" are melancholy ballads—symphonic snapshots of excess-ridden hedonism in search of fulfillment in a world of spilled drinks and late-night conversations. —BG

R & B / HIP - HOP

► **ST. LUNATICS**
Free City
PRODUCERS: various
Universal 4110

Following in the footsteps of group member Nelly's solo material, the St. Lunatics offer more party anthems on their debut, *Free City*. The St. Louis-based group—which, in addition to

(Continued on next page)

VITAL REISSUES®

peerless soloists as pianist Martha Argerich. Sir Colin Davis has long been the world's greatest proponent of Berlioz, winning wider respect for the composer's once-neglected oeuvre. His 1974 Amster-

Berlioz
SYMPHONIE
FANTASTIQUE



144 kHz/24 BIT
STEREO
DSD 1.81 TB/COVO

PHILIPS
50

dam recording of the *Symphonie Fantastique* was a benchmark, and it still excites today, particularly in the fine 24-bit/96 kHz remastering. Eugen Jochum's live 1964 reading of Bruckner's Ninth Sym-

phony with the Concertgebouw is another stellar interpretation, with the orchestra thrilling to the conductor's expansive vision of this deeply spiritual work. Arguably his live 1982 recording of the Rachmaninov *Concerto for Piano and Orchestra* (Cherry) has always been considered a pinnacle of modern classical recording. It has lost none of its luster here, newly coupled with the composer's Second Suite for Two Pianos (with Nelson Freire as Argersich's partner) in 1982. The initial CD programme includes other welcome surprises, including Sviatoslav Richter's legendary 1956 *Sofia recital*, a new compilation of *Pavane's* Requiem, *Pavane*, and *Pelidas et Zimolane* with Jean Furuset and David Zimolane, and a CD of Berg's relatively unknown Kiril recital. The second disc is a full ballet version of Prokofiev's *Romeo and Juliet*. Titles to look forward to next month in the U.S. include Beethoven sonatas from Alfred Brendel. Despite such high points, the "Philips 60" is a mixed bag. The most disappointing is the inclusion of Cole Davis' *ambrosian*

misreading of the Sibelius Fifth Symphony, there are meccas like Josef Krips' dated run-through of Mozart's Symphonies Nos. 40 and 41 (which is particularly disappointing when Philips has

excusable biases, the ones that are excusable for repertoire-oriented introductory texts, which these discs obviously are not. The recordings are excellent recordings, and many of them certainly are new; they were not fresh notes written to give some historical context on the recordings themselves—as with the exemplary RCA Victor boxed sets of the "Great Recordings of the Century." (One exception is Argerich's Rachmaninoff Third, so it's blessed by Frymorrison's review.) But the discs are not a record of the item at hand.) Also, all the original production credits have been left out. Why bother to celebrate a label's great catalog if you don't tell us who made it? And what about the engineers who accomplished the remastering that Universal trumpets as one of its strengths? Where are they credited? If Universal Caring doesn't care so little for the content of its products (or the efforts of its producers), it's kinder that the company bothers to put

CONTRIBUTORS: Bradley Bempko, Leila Cobb, Larry Pick, Brian Garrity, Steve Graybow, Rashawn Hall, Richard B. Henderson, Paul Mitchell, Michael Paolella, Deborah Evans Price, Chuck Taylor, Philip Van Vaeck, Paul Verna, Ray Waddell, SPOTLIGHT: Releases described by the reviewer editors to deserve special attention on the basis of musical merit and/or Billboard chart potential, VIET REISSUES: Reissued albums of special artistic, archival, and commercial interest, as well as outstanding collections of works by one or more artists. PICKS [X]: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICE [C]: New releases predicted to hit the top column of the chart among the most significant records of the week. All albums commercially available in the U.S. are eligible. Send review copies to: Michael Paolella (Billboard), 770 Broadway, 6th floor, New York, NY 10003 or to the writers at the appropriate bureau.

IN PRINT

(Continued from preceding page)

Nelly, includes Ali, Kyjuan, Murphy Lee, and silent hymens. So, Down!—first, just on the musical map via Nelly's multi-plantation Country Grammar. True to form, Nelly's "Swing," the album's first single, keeps things bobbing along with a sing-songy hook that's affected, but not as much as Nelly's chart-climbing solo singles. The appropriately titled "Summer in the City" keeps the party going with head-bobbing and rhyme, courtesy of Jason "Jay E" Epperson, who also produced tracks on *Country Grammar*. Crooner Brian McKnight's memorable appearance on the R&B-inflected "Groovin' Tonight." To their credit, and as evidenced by the many potential chart-climbers here, the St. Louisatics surely know a radio-ready tune when they hear one.—**RH**

★ VARIOUS ARTISTS

A Tale of Marley

PRODUCTION: Les Riteaux

GRP 314 548 187

From the 1977 *Roots*—a central force behind 1977's Antonio Carlos Jobim tribute, *A Time of Jobim*—pays homage to the time to reggae pioneer Bob Marley who died 20 years in May. Longtime fan Riteaux has enlisted a diverse array of R&B, jazz, reggae, and soul artists to perform their own nuanced shadings to these Marley tunes. Among them are such classics as "Exodus" (Michael Brecker on sax), Lisa Fischer on vocals ("I Shot the Sheriff" (Maxi Priest on vocals), and "Jamming" (Gerald Albright on sax). Other standouts include Riteaux and piano Man Dave Grusin's jazz-funked "Get Up Stand Up." Is this love, "smeared by the reggae's sunny, sensual baritone; and Phil Perry's smooth invitation to "Sit It Up." While not intended to make Riteaux forget the real thing, this fitting tribute will make them appreciate all the more and influence of Marley's music and lyrics.—**GM**

★ COUNTRY

The Other Sessions

PRODUCTION: Les Riteaux and Tim Goss

Riteaux Records 1103

Often covered by other country artists, singer-songwriter Jim Lauderdale has been a fixture of the real thing in this fitting tribute will make them appreciate all the more and influence of Marley's music and lyrics.—**GM**

★ JAZZ

Tom Harrell

Parade

New West and Arista (Arista)

Burbank 63738

An engaging mix of jazz and classical music, Tom Harrell's latest release is the first to appear on BMG's newly reactivated Bluebird imprint. Harrell is a truly sublime improviser, and his work on these winsome lines he wraps around his

ethereal arrangements and the wide range of emotion that his music evokes. For every time that his music influences a burst of energy, there is an equally potent moment of solitary reflection, as in such pieces as "Day Break," "Wind Chant," and "Sunrise" well up with emotions ranging from the simplest joys to the darkest fears. Harrell will utilize both a jazz septet and a string ensemble to bring his compositions to life, creating a journey through the psyche that is sometimes joyful, sometimes disquieting, and, most important, highly satisfying.—**SG**

★ LATIN

Manu Chao

PRODUCTION: Espinosa

Nonesuch 7243 8901

New York 1992

Vega 7404 1821

Former Manu Negro front man Manu Chao's follow-up to his phenomenally successful *Claseficiente* is one of the most anticipated discs in Latin alternative music. Like its predecessor, *prolema* estoré is a mix of urban sounds

with traditional ballads and a touch of the globe. The result is rather like a multicultural marketplace, attractive and colorful, if a bit chaotic. Chao is a kind of layered sonic element—strips of radio programs (a recurring theme), different musical styles (reggae, calypso, and jump, to name a few), and a variety of languages. As attractive as the sonic mix is, musically speaking, it's lacking, with melodies relegated to the role of repetitive mantras over changing backdrops. In the end, this makes an ever-interesting and intellectually stimulating set—something new to be found in each listen—though not truly (or always) compelling.—**LC**

★ DE ANDRÉ AND DIAM CARLOS CORONEL

Los Reyes del Tejano

PRODUCTION: Chino De La Cruz

Nonesuch 7243 8901

New York 1992

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★ WORLD MUSIC

De la Maza

PRODUCTION: Les Riteaux

Riteaux Records 1103

New York 1992

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Famaan," the teenage girl Class Dumba karaoke juke Man in reworking world leaders for basically serving Africa centuries—a poetic set to an infectious, fitting, polyethnic arrangement. Missing You isn't about returning to his roots. Rather, it proves he never really left.—**PVV**

★ BLAU

PRODUCTION: Bas, Jean-Pierre Pottet

Nonesuch 7243 8901

New York 1992

Vega 7404 1821

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★ BLUES

Blues Perry

PRODUCTION: Jimi Hendrix

Riteaux Records 1103

New York 1992

Vega 7404 1821

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★ CONTEMPORARY CLASSIC

Availon

PRODUCTION: Bruce Brannstrom

Riteaux Records 1103

New York 1992

Vega 7404 1821

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HOT STUFF: A Brief History of Disco

BY JOHN MANUEL ANDRIOTE

PAPER 1103

New York 1992

Vega 7404 1821

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tense of thousands of records—removed any doubt. Disco was over, at least in the minds of mainstream Americans.

If disco was tied up at least tangentially in the liberation movements of the '70s—for women, gays, and people of color—then disco's downfall was at least partially connected to the backlash against these movements. Andriote argues persuasively. But politics aside, disco was its own greatest enemy, oversaturating a niche and losing its soul. Of course, music and fashion of the early '80s looks equally self-indulgent, tacky, and corporatized in retrospect, but this is small consolation for disco fans. Still, as Andriote documents, disco has survived underground,

particularly among gay audiences, and the genre's descendants—house, techno, electronic dance—thrive in dance clubs. Disco's discotheques are all but name.

Most of Andriote's basic narrative has been recorded in disco's history, his section on discotheques' origins in the juke joints of the American South and the post-war dance halls of France is particularly intriguing. And his appendix of the era's top artists and their songs is a terrific resource that matches his book's direct, concise writing as refreshing. He adds a few novel aspects

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Uncaught. Athena Cage, a former member of girl group Kut Klose, is preparing for the August release of her solo debut on Priority, *The Art of a Woman*. Working with her are such producers as Rodney Jerkins, Steve Rhythm, Tim & Bob, and Damon Elliot. Jerkins, left, is pictured with Cage.

The new single is part of an aggressive campaign launched this month for

Virgin Signs Teddy Riley; Capitol's Pru Records New 'Aaroma'; Universal Promotes Fatherhood

A VIRGIN ACT: Teddy Riley, who's busy wrapping up his production contribution to Michael Jackson's long-awaited new album, has signed as a solo artist with Virgin. His first album is expected in November. Riley also appears on Def Jam's July 31 *Rush Hour* 2 soundtrack with the single "Party," featuring Method Man.

PRU-DEMENT MOVES: Capitol artist Pru has recorded a new single version of "Aaroma (of a Man)," produced by label president/CEO Andrew Slater and mixed by Mike Shipley (India.Arie, Aerosmith). A danceclub remix by Hani al-Badri and an R&B mix produced by Carlos "Sixt" Wiley are also being commissioned.

The new single is part of an aggressive campaign launched this month for the singer/songwriter's eponymous debut album, released last November. The new version of the ballad will be added to the Pru album, which will be redesigned. An "Aaroma" video is being shot this month. Complementing a coast-to-coast promotional tour of R&B and top 40/rhythm-crossover radio will be a series of live showcases for BET, MTV/MTV2, and VH1.

Pru also joins the formidable female force on Epic's *Solidarity* project, conceived by Essence Communications editorial director Susan Taylor, singer Angie Stone, and International Association of African-American Music (IAAAM) co-founders Dyanne Williams and Sheila Eldridge. With a roster that such far includes Stone, Yolanda Adams, Patti LaBelle, Donna Summer, Eve, Jill Scott, and Chanté Moore, the album will benefit LIFEBest and the IAAAM Foundation.

FATHERHOOD IS UNIVERSAL: Using the theme "Fatherhood is Universal and Universal is music" and targeting its R&B independent account base, Universal Music and Video Distribution (UMVD) is giving retail consumers a free limited-edition Father's Day card with the purchase of titles by such artists as India.Arie, Tupac Shakur, Mary J. Blige, Dave Hollister, Nelly, and Barry White. The cards' cover artwork was painted by New York-based African-American artist E. Greg Christie, a noted children's book illustrator who has also done album art for Jay Sample.

In addition to marshaling support from the print and radio sectors, UMVD senior director of urban marketing Bill Lucas says there's a special in-store

play sampler and a Father's Day card that is posted on R&B lifestyle and retail sites.

MASSENBURG HONORED: The Catalog for Giving of New York City recently honored Motown Records president/CEO Kedar Massenburg at its sixth annual Urban Heroes Awards benefit. Among the guests congratulating Massenburg were Universal/Motown Records Group chairman Mel Leventine, University Music president Haseq Islam, and live recording artist Joe, who is managed by Massenburg. The event also featured an acoustic performance by Motown artist India.Arie.

"I'm very proud to have been chosen as the entertainer honoree at this year's Urban Heroes benefit,"

Massenburg says. "Just as music is one way for young people to express themselves, it's also important for them to be recognized for their outstanding achievements. Catalog for Giving does just that."

Catalog for Giving supports community-based organizations in New York that provide essential services to young people who are adversely affected by poverty, drugs, crime, and violence. A youth from each organization was presented with an Urban Heroes award, honoring the youth's accomplishments in becoming a community leader.

INDUSTRY BRIEFS: Marshall Thompson, a member of legendary R&B group the Chi-Lites, has inked a distribution pact for his Marianne Records release *Nite Rodgers' Summ'ing Distribution*, 112, NTJambi, Babson Patterson, Karen Bernad, Ross, Ledisi, Didi Krelli, Bilal, and Musiq Soulchild will be among those at the first annual Jet Set Fete Aruba 2001 (June 24-28), a sports/music fest being staged by New York-based Executive Management Group. Contact: 212-278-8970. Submissions are being accepted now for the second Black Friday made-and-filmed festival (Oct. 5, 12, and 19/male) and Oct. 26-28 (film) at New York's El Rey Theatre. U.K. band Africa Bles, signed to Sony Impulse Higher Ground, will headline. Overseeing the music performance slots is KEFF Records DJ Kristi Lomax, who's looking for both popular and underground acts. Submissions and new addition film segment is LA Weekly writer Ernest Hardy. Submission guidelines are available via blackfridayfest.com.

Assistance in preparing this column was provided by Roshaun Hall in New York.

Simmons Mobilizes Hip-Hop Summit Meeting Will Focus On Marketing, Conflict-Resolution Issues

BY GAIL MITCHELL

LOS ANGELES—Saying it's time to take back responsibility, entrepreneur-hip-hop pioneer Russell Simmons is mobilizing a Hip-Hop Summit June 12-13, pulling together a diverse group of artists, music executives, politicians, and religious leaders. Aimed at initiating positive dialogue, proactive reforms, and unity, the two-day series of meetings at the New York Hilton will address such issues as rap profiling, intergroup conflicts, lyrical content, A&R and marketing initiatives, and polit-



SIMMONS

ical empowerment—culminating in the drafting of a code of ethics for marketing hip-hop records, to be announced June 14.

"People have suggested that we're going to talk about some way of censoring artists," Simmons says. "But it's about protecting freedom of speech while getting people to dig deep and make better poetry. And more success will come from that. The one thing about hip-hop is it tells the truth, and I want to continue that. We just want to make hip-hop a greater industry. That's the main

thrust of this summit."

Discussions will revolve around four major areas: making greater efforts at being accountable for hip-hop's social, political, and economic impact; conflict resolution among artists; examining the functions of A&R and marketing in elevating hip-hop; and dialogues featuring such political and religious leaders as Congresswoman Maxine Waters (D-Calif.), Rev. Dr. Ben Chavis-Mumhammed, Honorable Minister Louis Farrakhan, and Rev. Run; such label executives as Bad Boy's Sean "P. Diddy" Combs, Aftermath's Dr. Dre, Loud's Steve Rifkin, and Interscope's Steve Stoute; and producer/gang mediator Michael Conepcion, who'll co-chair the conflict-resolution meeting with Farrakhan.

Another key session will be a mini-congressional panel that includes Cynthia McKinney (D-Ga.), Earl Hilliard (D-Ala.), Bennie Thompson (D-Miss.), Harvard professor/author Cornel West, and recording head at Asso of America president/CEO Hilary

(Continued on page 30)

Arista Newcomer Cantrell Sounds 'So Blu' On Heartfelt Debut Album

BY ALIYA S. KING

NEW YORK—For Arista newcomer Rhianna Cantrell, a serious car accident involving her sister opened the door to a musical career.

The Providence, R.I., native went with her family to Atlanta, where they stayed in a hotel for a month to monitor her sister's health. In the hotel lobby, Cantrell met a local producer who introduced her to Chris "Tricky" Stewart (Sisqú, Chanté Moore, Mya).

The family returned to Providence after her sister recovered, but Cantrell remained in Atlanta and began recording a demo with Stewart. A meeting with Arista president/CEO Antonio "A." Reid soon followed.

In addition to writing her own lyrics, Cantrell—managed by Mark Stewart of Atlanta-based MES Entertainment—collaborated with Chris Stewart, Dallas Austin, and Jimmy Jam and Terry Lewis. "The whole recording process was easygoing—there was no pressure," she says.

Her July 31 debut, *So Blu*, reflects that vibe, as well as her state of mind at the time. "I was in a lot of pain over a failed relationship," explains Blu. "You can hear the pain in my voice and in a lot of the lyrics."

Arista executive VP Lionel Ridenour thinks Cantrell's raw emotions will make her a local success story. "Her

performance as an artist is broader than even what you hear on the first single, 'Hr' Em Up Style (Gee),' [which] is a great launch record."

Radio PDs have been scrambling to keep up with requests for the Austin-produced single, released April 21 and currently at No. 18 on the Hot R&B/Top-Hip Singles & Tracks chart.

"It's innovative and sounds so much different than everything you've heard so far this year," says Maurice DeVo. PD at Philadelphia's WPHL.

Philana Williams, Arista's director of marketing, says the single's success has definitely paved the way. "We've already put her on a nationwide promotional tour," Williams says. Arista is planning a number of contests, including a free BMW giveaway.

Royce Fortune, owner of Los Angeles' Fortune Records, is already getting album requests from customers. "I'm looking for that record to do very well here," he adds.

Cantrell, who's still working on securing a publishing deal and a booking agent, is confident that all of the pieces will fit together when *So Blu* hits the streets. "I'll find it, I don't know what I'll do," she says. "It's wonderful therapy to be able to sing when you're going through things. And now to be able to share that with other people who can relate is a beautiful thing."

**The Rhythm
The Rap
and The
Blues**

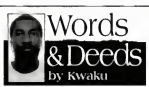
by Gail Mitchell



CANTRELL

Wordplay Reissues Posse's 'Chronicles'

POSSE UNLEASHED AGAIN: One of London's most influential rap acts is the subject of a timely reissue. **London Posse**, the now-defunct duo of rappers **Bionic** and **Rodney P.**, is credited with introducing a British voice into the U.K. rhyming scene—integrating the cockney dialect with Jamaican-patois-influenced black British slang. The pair's album, *Gangster Chronicles* (originally issued on Mango/Island in 1990), is being rereleased June 18 on Wordplay/Source U.K. The set will



include four hard-to-find singles. "London Posse was the group—with the **Demon Boyz** a close second—that inspired me as a kid," Wordplay manager **David Laub** says. "You felt proud that the U.K. could produce something truly original and definitively British. Their lyrics, delivery, and accents were unique. I used to send copies of their music to friends in America. But now you can't find any of their material, that was a key fac-

tor in putting out their [album] again." Also making the reissue possible: In an unusual move, Island had returned all the recording masters to London Posse. "A lot of kids have never heard of London Posse," Rodney P. says. "Or others have heard of it but haven't heard any of the old tunes. There's demand for it still—it looks like we're going to sell more this time around." According to him, the original release sold about 15,000 units.

Forming the act in 1986 as teenagers, the duo thought it was acting naturally by reflecting its multicultural London background in its subject matter and lyrical style. But it was quite revolutionary at the time.

"Back in the day, the only rap you heard was American rap," Rodney P. recalls. "And you didn't hear English accents because the English rappers were using false American accents." The act was named London Posse by American fans during its supporting slot on rock-hip-hop fusion band **Big Audio Dynamite's** American tour in the late '80s. It quietly faded in the late '90s. Bionic is now involved in the U.K. garage music scene, working under the **Mad Dog** moniker. Rodney P. has been featured on tracks by numerous artists, including **DJ Skitz**. On June 25 he celebrates the release of his double A-sided single "Murderer Shy"/"Fricion" (featuring **MC D**) on his own **Riddim Killa** label.

JUNE'S RAP: The second London Hip-Hop Festival takes place throughout June. "The purpose is to raise the profile of the U.K.'s hip-hop scene and encourage growth in the culture and industry," says **Kentake Chinyere** of festival organizer **Kinetic Element**. Events include the June 27 **Mixamatois** ball, with **DJ Skitz** manning the decks behind rapper **Skemmy** and **Ridda; Rodney P.** is the resident **MC**.

Also on tap: the **Writers Light** exhibition (June 18-24), featuring illuminated graffiti using canvas, fashion-ware, and photography; the **Hitmen Party Vol. III** (June 25) featuring **DJs Kofi, Shortee Blitz, Semtex, Davy Diamond, and Olabeane** and the **Lyrical London** (22) featuring **DJ Pojo, DJ Ecstasib, singer Mary Pearce, rapper T, and Rodney P.**

The grand finale (June 30) will be the launch party for Wordplay's U.K. rap compilation **Worlds Volume II**, which features established and new acts. For more information, visit londonhiphopfestival.com.

WERD FOR THE ROAD: One of the best ways to find out about the U.K.'s hip-hop scene is through the Internet. The Web site hiphop.com, started in 1996 by hip-hop photographer **Paul H.**, is one of the genre's oldest. Other worthwhile Web links include londonhiphop.co.uk (for history and an extensive U.K. hip-hop discography database), brt.ishtiproductions.com (magazine and store), blackfoundation.co.uk (socially conscious rap releases), suspect-packages.com (U.K. hip-hop and store), hiphopmusic.co.uk (magazine), and ukhh.com (magazine, lyrics archive, and forums).

Hot Rap Singles™

THIS WEEK					WEEKS ON CHART		TITLE	ARTIST
1	2	3	4	5	1	2		
1	1	1	5				No. 1/Greatest Gainer	
2	4	4	6				MY BABY	LIL' ROMEO
3	2	2	13				WHY'S GONNA LOVE VA	BIGGA FIGHTZ
4	6	3	7				WHAT WOULD YOU DO?	CITY HIGH
5	NEW	1					KONE TONIGHT	LIL' ZANE
6	5	8	7				ALL I WISH IS	THE YOUNG MILANOES FEEL LIKE ONE - THE YOUNG MILANOES
7	20	38	12				SUPERB	SUPERB
8	7	12	10				DO THAT	B12 SOULJAZZ FEATURING WHOOP WHEE
9	17	—	2				CALL ME E.S.	7L & ESOTERIC
10	11	6	6				ANGEL	SHAGGY FEATURING MAYOR
11	8	18	4				TORTURE	SCREWBALL FEATURING R.O.P.
12	3	5	9				BIGGATS LITTLICKATS	AFU-RA FEATURING GZA
13	13	7	25				HOW WOULD THAT S'VE MY NAME	LIL' BOB WOOD
14	14	13	7				THAT'S THE WAY WE ROLL	ALLEY LIFE
15	10	21	11				DA B.O.B.M.	CAPONANCE
16	23	16	34				CROSS THE BORDER	PHILLY'S MOST WANTED
17	9	11	9				BOMB BOMB GIRL	J.A.G. FEATURING CANNON AND RAKK
18	15	5	9				LET'S GET IT	THREE... THE G. DEP P. DIDDY & BLACK ROX
19	21	17	49				ONE MORE CHANCEMASTOR WITH ME	THE NOTORIOUS B.I.G.
20	24	21	35				COME RIDE WITH ME	JANUARY
21	22	15	12				REQUEST LINE	BLACK EYE PEAS FEATURING MACY GRAY
22	16	32	3				BEAT THE BOMB	BEANIE SIGEL
23	4	—	2				THE SUN GOD	H-TEK FEATURING COMMON & VINIA MOSKAL
24	18	10	4				LET ME BLOW YA MIND	EVE FEATURING JAY-Z AND STEFAN
25	12	14	10				WHAT SIDE YOU ON	SHAMUS, FILK, KARACH-RAK, SAKI & MAXIMILIAN
26	19	19	6				LET'S GET DIRTY	DMX FEATURING DMX & REEMAN
27	32	—	2				THE BEATNUTS	FEATURING FATMAN SCOOP
28	31	28	27				IT WASN'T ME	SHAGGY FEATURING RICARDO "HARVEY" DUCAT
29	33	—	2				LAPDANCE	"H.R."-R'D FEATURING LEE "HARVEY" DUCAT
30	26	24	49				BIG POPPA/WARNING	THE NOTORIOUS B.I.G.
31	28	26	4				BEST C.A.T.	TNA L.I.K.S.
32	29	28	28				S'UP ON YOU	D-12
33	39	—	2				U KNOW U GHETTO	BISHOP
34	NEW	1					MY PROJECTS	COO COO CAL
35	25	25	14				GET UR FRISK ON	MISSY "MISDEAMORAN" FLYNN
36	41	41	25				DA STYLE	STYLK-E. PINE
37	38	40	11				THE UNWIP SHIP	MC PIPES FEATURING MACEO, LUC, BUBI ODEJA & THE MEXANS
38	44	44	19				B.K. ANTHONY YEAH	FOXY BROWN
39	37	31	28				MRS. JACKSON	OUTKAST
40	42	39	45				THE BURNING HOT	PUFF DADDY & FATH EVANS FEATURING 112
41	46	22	13				DOLLAZ, DASH DASH	MR. SHORT KURT FEATURING KNO
42	36	27	19				I CRY	J.A. RULE FEATURING MC DAVE
43	30	30	6				LICK SHOTS	MISSY "MISDEAMORAN" ELLIOTT
44	35	37	15				GRAVEL PIT	WU-TANG CLAN
45	40	27	40				FLAMIN' & EAR	CRACK MACK
46	45	34	3				GOODE	THE BURNING HOT FEATURING DAVE FIVE, J.A. RULE, AND A CRACKIN' TUN
47	NEW	1					Y'ALL DON'T WANNA	SKILLZ
48	NEW	1					HIT SET	MC ALYSSA FEATURING DAVEY HANE, SAKI, & JARU'S GIGS
49	45	—	15				NO ESCAPIN' THIS	THE NOTORIOUS B.I.G.
50	RE-ENTRY	33					HOT	TAMARA PRESENTS SHINE SHEET FEATURING NUT JONES & MURPHY

* Records with the greatest sales gain this week. † Weekdays available. ‡ Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units. § RIAA certification for net shipment of 100,000 units. ¶ RIAA certification for net shipment of 25,000 units. ** RIAA certification for net shipment of 10,000 units. *** RIAA certification for net shipment of 5,000 units. **** RIAA certification for net shipment of 2,500 units. ***** RIAA certification for net shipment of 1,000 units. ††††† RIAA certification for net shipment of 500 units. †††††† RIAA certification for net shipment of 250 units. ††††††† RIAA certification for net shipment of 100 units. †††††††† RIAA certification for net shipment of 50 units. ††††††††† RIAA certification for net shipment of 25 units. †††††††††† RIAA certification for net shipment of 10 units. ††††††††††† RIAA certification for net shipment of 5 units. †††††††††††† RIAA certification for net shipment of 2 units. ††††††††††††† RIAA 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Billboard **HOT R&B/HIP-HOP** SINGLES & TRACKS

JUNE 16, 2001

COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS
R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN

SoundScan
1000000

WEEK NEW	LAST WEEK	WEEKS ON CHART	TITLE (PRODUCER/COMPOSER)	ARTIST	PEAK POSITION
1	1	21	FIESTA 3 weeks at No. 1 ALICE & TONY PRODUCTIONS (ALICE & TONY)	R KELLY FEATURING JAY-Z (R KELLY & JAY-Z)	1
2	2	1	MY BABY 1 JAY-Z FEATURING A MURDER & GORP (JAY-Z & GORP)	LIL' ROMEO (JAY-Z & GORP)	2
3	3	5	PEACHES & CREAM 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	BOYZ II LA (ALICE & TONY)	3
4	5	10	SUPERMOM PT. II 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	LIL' MO FEATURING FARRUCO (JAY-Z & FARRUCO)	4
5	4	3	GET UR FREAK ON 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	MISSY "MISSEANORE" ELLIOTT (JAY-Z & MISSY)	5
6	6	14	LET ME BLOW YA MIND 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	EVE FEATURING GUN (JAY-Z & GUN)	6
7	7	4	MISSING YOU 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	CASE (JAY-Z & CASE)	7
8	9	10	LOVE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	MUSIQ SOULCHILD (JAY-Z & MUSIQ)	8
9	10	25	HARRIS CHAGGINS 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	SUNSHINE ANDERSON (JAY-Z & SUNSHINE)	9
10	11	16	ERICK 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	ERICK FEATURING MARVIN GAYE (JAY-Z & ERICK)	10
11	12	38	I CRY 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JAY-Z FEATURING LIL' MO (JAY-Z & LIL' MO)	11
12	13	11	WALL A MINUTE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JAY-Z FEATURING LIL' MO (JAY-Z & LIL' MO)	12
13	13	11	MAYBE I DESERVE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	TAKK (JAY-Z & TAKK)	13
14	14	24	WHERE THE PARTY AT 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JAY-Z FEATURING LIL' MO (JAY-Z & LIL' MO)	14
15	15	44	U REMIND ME 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	USHER (JAY-Z & USHER)	15
16	16	21	CAN BELIEVE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	FAITH EVANS FEATURING CARL THOMAS (JAY-Z & FAITH)	16
17	17	22	WE NEED A RESOLUTION 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	ALYSHA FEATURING TIMBALAND (JAY-Z & ALYSHA)	17
18	18	11	HIT EM UP (STYLE DOPPI) 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	BLU CANTRILL (JAY-Z & BLU)	18
19	19	11	I LIKE THEM GIRLS 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	TYRESA (JAY-Z & TYRESA)	19
20	20	18	SO FRESH, SO CLEAN 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	OUTKAST (JAY-Z & OUTKAST)	20
21	21	20	LET'S GET IT 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	THREE THIEVES 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	21
22	22	36	SHUT IT GO! 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JIMMY COOPER (JAY-Z & JIMMY)	22
23	23	17	SURVIVOR 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	INDIA ARIE (JAY-Z & INDIA)	23
24	24	17	VIDEO 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	DESTINY'S CHILD (JAY-Z & DESTINY)	24
25	25	23	UNTIL THE END OF TIME 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	2PAC (JAY-Z & 2PAC)	25
26	26	15	WHAT WOULD YOU DO? 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	CITY HIGH (JAY-Z & CITY)	26
27	27	41	I DOH 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	TOTA (JAY-Z & TOTA)	27
28	28	31	THERE SHE GOES 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	BABYFACE (JAY-Z & BABYFACE)	28
29	29	33	TAKE YOU OUT 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	LUTHER VANDROSS (JAY-Z & LUTHER)	29
30	30	27	A LONG WALK 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	LILL SCOTT (JAY-Z & LILL)	30
31	31	13	ALL FOR YOU 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JANET (JAY-Z & JANET)	31
32	32	43	THE WAY 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JILL SCOTT (JAY-Z & JILL)	32
33	33	17	SNOW DOGS FEATURING MASTER P 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	NEEDS BEACH ACADEMY (JAY-Z & NEEDS)	33
34	34	30	STRANGER IN MY HOUSE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	TAMMA (JAY-Z & TAMMA)	34
35	35	2	FILL ME IN 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	CRAGI DAVIS (JAY-Z & CRAIG)	35
36	36	39	JUST IN CASE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JAHMEI (JAY-Z & JAHMEI)	36
37	37	52	WHAT IT IS 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	DAVE NINE FEATURING ALICE & TONY (ALICE & TONY)	37
38	38	34	SOUTHERN HOSPITALITY 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	LUDACRIS (JAY-Z & LUDACRIS)	38
39	39	27	OOCHIE WACHIE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	OB FINEST FEATURING NASH & BRYAN (JAY-Z & OB)	39
40	40	46	FALLIN' 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	ALISA KEYS (JAY-Z & ALISA)	40
41	41	61	BOOTHICIOUS 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	DESTINY'S CHILD (JAY-Z & DESTINY)	41
42	42	49	TAKE CARE OF HOME 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	DAVE HOLLISTER (JAY-Z & DAVE)	42
43	43	36	RIKAZONE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	OLIVIA (JAY-Z & OLIVIA)	43
44	44	35	PROMISE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JAY-Z FEATURING LIL' MO (JAY-Z & LIL' MO)	44
45	45	38	STUTTER 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JAY-Z FEATURING LIL' MO (JAY-Z & LIL' MO)	45
46	46	26	THAT'S IT 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	GINUWINE (JAY-Z & GINUWINE)	46
47	47	37	PUT IT ON ME 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JAY-Z FEATURING LIL' MO (JAY-Z & LIL' MO)	47
48	48	42	AFTER PARTY 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	KOFFEE BROWN (JAY-Z & KOFFEE)	48
49	49	53	I AM YOUR BEAN 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	TYNEENIA JAY (JAY-Z & TYNEENIA)	49

WEEK NEW	LAST WEEK	WEEKS ON CHART	TITLE (PRODUCER/COMPOSER)	ARTIST	PEAK POSITION
50	54	54	LADY MALMALADE 1 CHRISTINA AGUILERA (CHRISTINA AGUILERA)	CHRISTINA AGUILERA (LIL' KIM, MYA & PINK) (CHRISTINA AGUILERA)	50
51	49	40	RIDE WIT ME 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	NELLY FEATURING JAY-Z (JAY-Z & NELLY)	51
52	52	10	BETWEEN THE WALLS 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	KURLUP FEATURING NITE DOGS & SHYNE (JAY-Z & KURLUP)	52
53	52	10	WE FALL DOWN 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	DONNIE MCCLURKIN (JAY-Z & DONNIE)	53
54	55	10	LET'S GET IT (I CAN GET IT IN DA CLUB) 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	REEMAN FEATURING JAY-Z (JAY-Z & REEMAN)	54
55	52	10	LOVE DON'T LOVE ME 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	ERIC BENET (JAY-Z & ERIC)	55
56	56	8	WE'RE CALLIN U 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	SILK (JAY-Z & SILK)	56
57	57	9	PLAYAS COME PLAY 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	3LW (JAY-Z & 3LW)	57
58	58	8	MONSTER SWING 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	ST. LUNATICS (JAY-Z & ST. LUNATICS)	58
59	61	2	BEANIE (DA HOUSE) 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	BEANIE (JAY-Z & BEANIE)	59
60	58	48	TAKE IT TO DA HOUSE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	TRICK DADDY FEATURING SHYNE (JAY-Z & TRICK)	60
61	66	62	BONNIE & SHYNE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	SHYNE FEATURING BARRINGTON LEVY (JAY-Z & SHYNE)	61
62	NEW	1	LOVEBOMB 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	MARAH CAREY FEATURING ALICE & TONY (ALICE & TONY)	62
63	74	77	BACK BACK 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	LIL' KIM (JAY-Z & LIL' KIM)	63
64	74	77	POCK LOCKIN 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	SILK (JAY-Z & SILK)	64
65	65	74	JUST A BABY BOY 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	UNIVERSAL (JAY-Z & UNIVERSAL)	65
66	77	2	ONE MINUTE MAN 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	MISSY "MISSEANORE" ELLIOTT (JAY-Z & MISSY)	66
67	NEW	1	TELL ME WHO 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	TAMIA (JAY-Z & TAMIA)	67
68	69	64	OH YEAH 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	FOX BROWN (JAY-Z & FOX)	68
69	83	70	SET IT OFF 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	BIG PUN FEATURING ALICE & TONY (ALICE & TONY)	69
70	NEW	1	SET IT OFF 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	JUVENILE (JAY-Z & JUVENILE)	70
71	85	87	BA BA 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	DAVID (JAY-Z & DAVID)	71
72	80	2	DO NOT SAVE HER 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	PROJECT PAT FEATURING CRUNCHY BAK (JAY-Z & PROJECT)	72
73	87	80	WHO'S GONNA LOVE YA? 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	BIGGA FIGAZ (JAY-Z & BIGGA)	73
74	71	71	PUPPY LOVE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	LIL' BOW WOV FEATURING JAY-Z (JAY-Z & LIL' BOW)	74
75	50	56	NO ONE TONIGHT 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	LIL' ZANE (JAY-Z & LIL' ZANE)	75
76	NEW	1	LIGHT SHOTS 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	MISSY "MISSEANORE" ELLIOTT (JAY-Z & MISSY)	76
77	78	78	CAN I LIVE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	THE DONZ (JAY-Z & THE DONZ)	77
78	78	78	FRONT 2 BACK 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	XZIBIT (JAY-Z & XZIBIT)	78
79	84	65	ANGEL 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	SHAGGY FEATURING RAYMOND (JAY-Z & SHAGGY)	79
80	84	65	WANNABOY 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	THE YOUNG MILLER (JAY-Z & THE YOUNG)	80
81	82	70	MR. SHORTKOP 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	MR. SHORTKOP FEATURING RAYMOND (JAY-Z & MR. SHORTKOP)	81
82	83	64	SUPERB 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	SUPERB (JAY-Z & SUPERB)	82
83	NEW	1	LET'S GET IT 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	THE BEATNUTS FEATURING FATMAN SCOP (JAY-Z & THE BEATNUTS)	83
84	89	84	MY PROJECTS 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	COO CLO CLO (JAY-Z & COO)	84
85	94	54	NOT YOUR FRIEND 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	CASE (JAY-Z & CASE)	85
86	NEW	1	HIGH COME DOWN 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	SHOCK & COOLWADZ FEATURING NITE DOGS (JAY-Z & SHOCK)	86
87	92	92	A WOMAN'S THREAT 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	SCREWBALL FEATURING RAYMOND (JAY-Z & SCREWBALL)	87
88	92	72	DI DIT 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	R. KELLY (JAY-Z & R. KELLY)	88
89	94	94	CALL ME E.S. 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	7L & ESOTERIC (JAY-Z & 7L)	89
90	96	58	REST O' ME 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	THAL KUK (JAY-Z & THAL)	90
91	97	64	PROBLEMS 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	ASHADES (JAY-Z & ASHADES)	91
92	NEW	1	CRAVE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	THE PRODUCT GAB FEATURING WYCLEF (JAY-Z & THE PRODUCT)	92
93	99	99	CLUCK CLUCK 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	AFU RA FEATURING GAB (JAY-Z & AFU)	93
94	100	63	RIGATS LITTLE 1 JAY-Z FEATURING ALICE & TONY (ALICE & TONY)	RIGATS FEATURING GAB (JAY-Z & RIGATS)	94

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Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay audited by Broadcast Data Systems' Radio Track service. 103 R&B singles are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross expenditures, computed by considering a weighted sum of airplay with Nielsen's relevant data. This data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK PEAK WEEKS ON CHART	TITLE (ARTIST/RECORDING LABEL)	THIS WEEK LAST WEEK PEAK WEEKS ON CHART	TITLE (ARTIST/RECORDING LABEL)	THIS WEEK LAST WEEK PEAK WEEKS ON CHART	TITLE (ARTIST/RECORDING LABEL)
1	13 PEACHES & CREAM (Peaches & Cream)	2	10 FOR YOU (JAY-Z)	26	15 THERE IS (JAY-Z)
2	21 FIESTA (Fiesta)	3	18 GET UP (REASON) (JAY-Z)	40	33 PROMISE (JAY-Z)
3	18 GET UP (REASON) (JAY-Z)	4	25 LOVE (JAY-Z)	42	30 THERE IS (JAY-Z)
4	25 LOVE (JAY-Z)	5	20 MUSIC (JAY-Z)	43	39 THERE IS (JAY-Z)
5	20 MUSIC (JAY-Z)	6	14 I AM (JAY-Z)	44	10 I AM (JAY-Z)
6	14 I AM (JAY-Z)	7	19 HEART IF ALL BEFORE (JAY-Z)	45	18 RIDE WITH ME (JAY-Z)
7	19 HEART IF ALL BEFORE (JAY-Z)	8	10 I AM (JAY-Z)	46	15 THERE IS (JAY-Z)
8	10 I AM (JAY-Z)	9	14 I AM (JAY-Z)	47	18 RIDE WITH ME (JAY-Z)
9	14 I AM (JAY-Z)	10	19 HEART IF ALL BEFORE (JAY-Z)	48	15 THERE IS (JAY-Z)
10	19 HEART IF ALL BEFORE (JAY-Z)	11	21 FIESTA (Fiesta)	49	18 RIDE WITH ME (JAY-Z)
11	21 FIESTA (Fiesta)	12	25 LOVE (JAY-Z)	50	15 THERE IS (JAY-Z)
12	25 LOVE (JAY-Z)	13	20 MUSIC (JAY-Z)	51	18 RIDE WITH ME (JAY-Z)
13	20 MUSIC (JAY-Z)	14	14 I AM (JAY-Z)	52	15 THERE IS (JAY-Z)
14	14 I AM (JAY-Z)	15	19 HEART IF ALL BEFORE (JAY-Z)	53	18 RIDE WITH ME (JAY-Z)
15	19 HEART IF ALL BEFORE (JAY-Z)	16	10 I AM (JAY-Z)	54	15 THERE IS (JAY-Z)
16	10 I AM (JAY-Z)	17	14 I AM (JAY-Z)	55	18 RIDE WITH ME (JAY-Z)
17	14 I AM (JAY-Z)	18	19 HEART IF ALL BEFORE (JAY-Z)	56	15 THERE IS (JAY-Z)
18	19 HEART IF ALL BEFORE (JAY-Z)	19	21 FIESTA (Fiesta)	57	18 RIDE WITH ME (JAY-Z)
19	21 FIESTA (Fiesta)	20	25 LOVE (JAY-Z)	58	15 THERE IS (JAY-Z)
20	25 LOVE (JAY-Z)	21	20 MUSIC (JAY-Z)	59	18 RIDE WITH ME (JAY-Z)
21	20 MUSIC (JAY-Z)	22	14 I AM (JAY-Z)	60	15 THERE IS (JAY-Z)
22	14 I AM (JAY-Z)	23	19 HEART IF ALL BEFORE (JAY-Z)	61	18 RIDE WITH ME (JAY-Z)
23	19 HEART IF ALL BEFORE (JAY-Z)	24	10 I AM (JAY-Z)	62	15 THERE IS (JAY-Z)
24	10 I AM (JAY-Z)	25	14 I AM (JAY-Z)	63	18 RIDE WITH ME (JAY-Z)
25	14 I AM (JAY-Z)	26	19 HEART IF ALL BEFORE (JAY-Z)	64	15 THERE IS (JAY-Z)
26	19 HEART IF ALL BEFORE (JAY-Z)	27	21 FIESTA (Fiesta)	65	18 RIDE WITH ME (JAY-Z)
27	21 FIESTA (Fiesta)	28	25 LOVE (JAY-Z)	66	15 THERE IS (JAY-Z)
28	25 LOVE (JAY-Z)	29	20 MUSIC (JAY-Z)	67	18 RIDE WITH ME (JAY-Z)
29	20 MUSIC (JAY-Z)	30	14 I AM (JAY-Z)	68	15 THERE IS (JAY-Z)
30	14 I AM (JAY-Z)	31	19 HEART IF ALL BEFORE (JAY-Z)	69	18 RIDE WITH ME (JAY-Z)
31	19 HEART IF ALL BEFORE (JAY-Z)	32	10 I AM (JAY-Z)	70	15 THERE IS (JAY-Z)
32	10 I AM (JAY-Z)	33	14 I AM (JAY-Z)	71	18 RIDE WITH ME (JAY-Z)
33	14 I AM (JAY-Z)	34	19 HEART IF ALL BEFORE (JAY-Z)	72	15 THERE IS (JAY-Z)
34	19 HEART IF ALL BEFORE (JAY-Z)	35	21 FIESTA (Fiesta)	73	18 RIDE WITH ME (JAY-Z)
35	21 FIESTA (Fiesta)	36	25 LOVE (JAY-Z)	74	15 THERE IS (JAY-Z)
36	25 LOVE (JAY-Z)	37	20 MUSIC (JAY-Z)	75	18 RIDE WITH ME (JAY-Z)
37	20 MUSIC (JAY-Z)	38	14 I AM (JAY-Z)	76	15 THERE IS (JAY-Z)
38	14 I AM (JAY-Z)	39	19 HEART IF ALL BEFORE (JAY-Z)	77	18 RIDE WITH ME (JAY-Z)
39	19 HEART IF ALL BEFORE (JAY-Z)	40	10 I AM (JAY-Z)	78	15 THERE IS (JAY-Z)
40	10 I AM (JAY-Z)	41	14 I AM (JAY-Z)	79	18 RIDE WITH ME (JAY-Z)
41	14 I AM (JAY-Z)	42	19 HEART IF ALL BEFORE (JAY-Z)	80	15 THERE IS (JAY-Z)
42	19 HEART IF ALL BEFORE (JAY-Z)	43	21 FIESTA (Fiesta)	81	18 RIDE WITH ME (JAY-Z)
43	21 FIESTA (Fiesta)	44	25 LOVE (JAY-Z)	82	15 THERE IS (JAY-Z)
44	25 LOVE (JAY-Z)	45	20 MUSIC (JAY-Z)	83	18 RIDE WITH ME (JAY-Z)
45	20 MUSIC (JAY-Z)	46	14 I AM (JAY-Z)	84	15 THERE IS (JAY-Z)
46	14 I AM (JAY-Z)	47	19 HEART IF ALL BEFORE (JAY-Z)	85	18 RIDE WITH ME (JAY-Z)
47	19 HEART IF ALL BEFORE (JAY-Z)	48	10 I AM (JAY-Z)	86	15 THERE IS (JAY-Z)
48	10 I AM (JAY-Z)	49	14 I AM (JAY-Z)	87	18 RIDE WITH ME (JAY-Z)
49	14 I AM (JAY-Z)	50	19 HEART IF ALL BEFORE (JAY-Z)	88	15 THERE IS (JAY-Z)
50	19 HEART IF ALL BEFORE (JAY-Z)	51	21 FIESTA (Fiesta)	89	18 RIDE WITH ME (JAY-Z)
51	21 FIESTA (Fiesta)	52	25 LOVE (JAY-Z)	90	15 THERE IS (JAY-Z)
52	25 LOVE (JAY-Z)	53	20 MUSIC (JAY-Z)	91	18 RIDE WITH ME (JAY-Z)
53	20 MUSIC (JAY-Z)	54	14 I AM (JAY-Z)	92	15 THERE IS (JAY-Z)
54	14 I AM (JAY-Z)	55	19 HEART IF ALL BEFORE (JAY-Z)	93	18 RIDE WITH ME (JAY-Z)
55	19 HEART IF ALL BEFORE (JAY-Z)	56	10 I AM (JAY-Z)	94	15 THERE IS (JAY-Z)
56	10 I AM (JAY-Z)	57	14 I AM (JAY-Z)	95	18 RIDE WITH ME (JAY-Z)
57	14 I AM (JAY-Z)	58	19 HEART IF ALL BEFORE (JAY-Z)	96	15 THERE IS (JAY-Z)
58	19 HEART IF ALL BEFORE (JAY-Z)	59	21 FIESTA (Fiesta)	97	18 RIDE WITH ME (JAY-Z)
59	21 FIESTA (Fiesta)	60	25 LOVE (JAY-Z)	98	15 THERE IS (JAY-Z)
60	25 LOVE (JAY-Z)	61	20 MUSIC (JAY-Z)	99	18 RIDE WITH ME (JAY-Z)
61	20 MUSIC (JAY-Z)	62	14 I AM (JAY-Z)	100	15 THERE IS (JAY-Z)
62	14 I AM (JAY-Z)	63	19 HEART IF ALL BEFORE (JAY-Z)		
63	19 HEART IF ALL BEFORE (JAY-Z)	64	10 I AM (JAY-Z)		
64	10 I AM (JAY-Z)	65	14 I AM (JAY-Z)		
65	14 I AM (JAY-Z)	66	19 HEART IF ALL BEFORE (JAY-Z)		
66	19 HEART IF ALL BEFORE (JAY-Z)	67	21 FIESTA (Fiesta)		
67	21 FIESTA (Fiesta)	68	25 LOVE (JAY-Z)		
68	25 LOVE (JAY-Z)	69	20 MUSIC (JAY-Z)		
69	20 MUSIC (JAY-Z)	70	14 I AM (JAY-Z)		
70	14 I AM (JAY-Z)	71	19 HEART IF ALL BEFORE (JAY-Z)		
71	19 HEART IF ALL BEFORE (JAY-Z)	72	10 I AM (JAY-Z)		
72	10 I AM (JAY-Z)	73	14 I AM (JAY-Z)		
73	14 I AM (JAY-Z)	74	19 HEART IF ALL BEFORE (JAY-Z)		
74	19 HEART IF ALL BEFORE (JAY-Z)	75	21 FIESTA (Fiesta)		
75	21 FIESTA (Fiesta)	76	25 LOVE (JAY-Z)		
76	25 LOVE (JAY-Z)	77	20 MUSIC (JAY-Z)		
77	20 MUSIC (JAY-Z)	78	14 I AM (JAY-Z)		
78	14 I AM (JAY-Z)	79	19 HEART IF ALL BEFORE (JAY-Z)		
79	19 HEART IF ALL BEFORE (JAY-Z)	80	10 I AM (JAY-Z)		
80	10 I AM (JAY-Z)	81	14 I AM (JAY-Z)		
81	14 I AM (JAY-Z)	82	19 HEART IF ALL BEFORE (JAY-Z)		
82	19 HEART IF ALL BEFORE (JAY-Z)	83	21 FIESTA (Fiesta)		
83	21 FIESTA (Fiesta)	84	25 LOVE (JAY-Z)		
84	25 LOVE (JAY-Z)	85	20 MUSIC (JAY-Z)		
85	20 MUSIC (JAY-Z)	86	14 I AM (JAY-Z)		
86	14 I AM (JAY-Z)	87	19 HEART IF ALL BEFORE (JAY-Z)		
87	19 HEART IF ALL BEFORE (JAY-Z)	88	10 I AM (JAY-Z)		
88	10 I AM (JAY-Z)	89	14 I AM (JAY-Z)		
89	14 I AM (JAY-Z)	90	19 HEART IF ALL BEFORE (JAY-Z)		
90	19 HEART IF ALL BEFORE (JAY-Z)	91	21 FIESTA (Fiesta)		
91	21 FIESTA (Fiesta)	92	25 LOVE (JAY-Z)		
92	25 LOVE (JAY-Z)	93	20 MUSIC (JAY-Z)		
93	20 MUSIC (JAY-Z)	94	14 I AM (JAY-Z)		
94	14 I AM (JAY-Z)	95	19 HEART IF ALL BEFORE (JAY-Z)		
95	19 HEART IF ALL BEFORE (JAY-Z)	96	10 I AM (JAY-Z)		
96	10 I AM (JAY-Z)	97	14 I AM (JAY-Z)		
97	14 I AM (JAY-Z)	98	19 HEART IF ALL BEFORE (JAY-Z)		
98	19 HEART IF ALL BEFORE (JAY-Z)	99	21 FIESTA (Fiesta)		
99	21 FIESTA (Fiesta)	100	25 LOVE (JAY-Z)		

Records with the greatest airplay © 2001 Billboard/BNP Communications

HOT R&B/NIP-HOP RECURRENT AIRPLAY				
1	3	JUST FRIENDS (SHUNNY)	14	10 MY FIRST LOVE (SHUNNY)
2	6	I'VE WANNAM LOVE (UNITE IT 2 ME) (SHUNNY)	15	33 INCOMPLETE (SHUNNY)
3	3	QANGER BEING SO LONG! (MISTRAL FEATURING NINA L'VE)	16	13 INCOMPLETE (SHUNNY)
4	7	ONE WOMAN MAN (SHUNNY)	17	1 GET TO KNOW YA (SHUNNY)
5	1	FEELIN ON YO BOOTY (KILLER)	18	9 EMOTIONAL (SHUNNY)
6	11	MR. JACKSON (SHUNNY)	19	11 WINS THAT GIRL (SHUNNY)
7	18	LET'S GET MARRIED (QANGER FEAT. SO SO DOLBY)	20	1 COULD IT BE (SHUNNY)
8	14	MARVIN KAYE (MISTRAL L'VE)	21	23 WHAT'S YOUR FANTASY (SHUNNY)
9	15	NO MORE (SHUNNY)	22	34 I WISH (SHUNNY)
10	22	OPEN MY HEART (SHUNNY)	23	14 I WISH (SHUNNY)
11	1	DON'T TALK (SHUNNY)	24	2 CICKENHEAD (SHUNNY)
12	4	IT'S OVER NOW (SHUNNY)	25	7 CUNT CHA KNOV (SHUNNY)
13	17	BETWEEN ME AND YOU (SHUNNY)		

Repeats at 27 which has equal number of the hot R&B/NIP-HOP RECURRENT AIRPLAY

*Albums with the greatest sales gain this week. ♦Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆RIIA certification for net shipment of 10 million units (Diamond). Net album shipments for Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA figures show the number of discs and/or tapes. *Artist's initial release if available. Most top prices, and CD prices for BMG and MCA labels, are suggested retail prices marked at retail. CD and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainers shows chart's largest unit increase. Percentages indicate biggest percentage growth. Histogram

"Hip-hop represents the greatest union of young people with the most diversity—all races and religions—that people have felt in America," Simmons notes. "This summit isn't something we'll do and then go home. There will be inspiration and resolution."

Mondo Grosso Plies Sony Set At Nonrad Stores, Radio

SUMMER BREEZE: On his fourth album, the self-produced *MG4* (Sony Music Imports, due June 12), Japan's **Shinichi Osawa**—aka **Mondo Grosso**—has created a landscape without borders, a landscape where no one musical genre dominates, a landscape that embraces the future without ignoring the past.

Sweetly sublime, *MG4* finds classic styles of jazz, soul, and boss nova effortlessly caving with elements of house, hip-hop, and 2-step.

"All these musical styles are in my head—they're part of my creative self," says the Japanese-speaking Osawa via a translator, **Sony Music Entertainment** (Japan) GM of artist development **Archie Meguro**. "But it is sometimes difficult to bring all these solo elements into one album."

"I consider this album to be very DJ-like," he continues. "Many consider a DJ to focus solely on one genre of music, but my definition of a DJ is one



by Michael Paoletta

who seamlessly brings together different types of music to create one whole sound. For me, what's most interesting is to create one flow out of different elements."

In addition to its global rhythms, *MG4* features an international array of vocalists, including **N'Dea Davenport**, ("Show Me The Love"), **Amel Larrieux** ("Now You Know Better"), and **Tania Marín** ("Samba do Gato"). The positively buoyant, *Brazil-fueled* "Life" spotlights Japanese newcomer **Bird**, **Monday Michiru**, a longtime Osawa collaborator, sings on the classically arranged 2-step gem "Butterfly," which will surely please fans of *MG4*'s surreal sensations.

Osawa says he was introduced to 2-step early last year, when he was producing songs for Bird. "We had **MJ Cole** remix one of the songs ["Game"] for Japan," he notes. "I didn't set out to make a 2-step record with the new album, though, and I don't see myself as a 2-step artist. First and foremost, my background is as a musician, which is the reason for all the melodic elements in my music."

Lisa Frank, VP of artist development at **Sony Music International**, says *MG4* is distributed by **Miami-based MSI**—has been serviced to noncommercial triple-A stations; college and specialty mix shows have been sent a **Mondo Grosso** sample with "Life." "Now You Know Better," and other tracks.

In addition to retail programs, encompassing listening stations and price-and-positioning, with the likes of **Tower**, **Barnes & Noble**, **Virgin**, and **Travis World**, Frank says that the disc will also be sold at such non-

traditional music retailers as **Diesel** and **Saks Fifth Avenue**.

For the vinyl community, Frank confirms that a licensing deal has been secured with **New York-based** indie **King Street Sounds**, which will release all vinyl product relating to the project. Expect a vinyl version of the album and of the set's first single, "Life," to street in July or August.

SPREAKING OF KING STREET, don't overlook the seventh volume of *Mix the Vibe*, which arrives via label imprint **Nite Grooves**. Now in its fifth year, the *Mix the Vibe* compilation series has spotlighted the turntable skills of revered jocks like **Joe Clausell**, **Club 69** (aka **Peter Raufhorst**), **Ron Trent**, and **Tony Humphries**.

For the latest installment, the label has tapped world-renowned DJ/producer **DJ Pierre** (aka **the Don**), who has subtitled the set *Wild Pitch Switch* (2001), which refers to the **Wild Pitch** sound he pioneered in the mid-'80s, as well as his recent single, "Switch 2001." The set also

(Continued on next page)



Master of the House. At Disney World's Grad Night, held last month, DJ Skribble was chosen over such artists as **Phish** and **Aydel** to perform at the main event. Voting for the coveted spot began this past March, when high-school group leaders conducted polls at each participating school. For five nights, DJ Skribble, pictured here, manned the turntables, delivering five three-hour sets to more than 100,000 graduating students. DJ Skribble, known for playing alongside **Carson Daly** on MTV's *Total Request Live* and on *101's Spring Break*, currently hosts **Scribble's** six nights a week on **WCTU** New York. Additionally, he is touring throughout the summer in support of his big **Big/London-Sire** beat-mixed compilation *Essential Spring Break—Summer 2001*. (Photo: Jill Kahn)

The Dance TRAX RATE

• **Edgy Grant**, "Electric Avenue" (Strictly Rhythm single). Thanks to producer **Peter Black**'s wistfully swingy **Ringside** remix, the evergreen "Electric Avenue" was one of the songs of the recently held **Winter Music Conference** in Miami, resulting in a heavy-duty bidding war. In the end, street smart **Strictly Rhythm** claimed victory.

• **James L. Taylor**, featuring **Pepper Mastry**, "I Got My Pride" (Bummy Boy label single). Last year, **Harris** once had production outfit **Thunder-** and singer/writer **Mastry** teamed for "Give in the End," which peaked at No. 2 on the **Billboard** Hot Dance Music/Club Play chart. With the wildly energetic "I Got My Pride," the duo returns to strike to the top of the chart. **Perverse** in the face of adversity has rarely seemed so good.

• **The Collaboration**, "Break 4 Love" (Star 99 single). Covering a classic is never so easy task, especially one as well-known and revered as **Raze's** "Break 4 Love." Thankfully, the **Collaboration** (aka **Grammy** Award winner **Peter Raufhorst** and **The Post Shop Boys** **Neil Tennant**) has injected the track with ample twists and turns, turning the tried-and-true into something refreshing and new. Also along for the ride are remixer **Richard Morel** and **Michael Mong**.

• **Ja'Net**, "Deep" (Dad Recordings single). In its heyday, the now defunct **New York City** **Zanzibar** (aka resident DJ) **Tony Humphries**, were responsible for bringing the soulful and inspirational "New Jersey sound" to the masses. "Deep" certainly recalls that era, but such remixer as **Big Moe** and **Ricci Riccio**—and the beats of "Dance in the Streets" (the present form). **Like Ceylan's** new classic "Love Story Special," "Deep" is ample reason to rough around the edges of disco. **Love Story** (3/27/01) 4237.

• **Dynamix** Presents **Nina Eve**, "Never Get Me" (Kall single). Last year, **Dynamix** (aka **Eddie Cummins** & **Beppi Savonni**, along with singer **Tina** Allen, delivered the powerful "Dance in the Streets" (the present form). **Like Ceylan's** new classic "Love Story Special," "Deep" is ample reason to rough around the edges of disco. **Love Story** (3/27/01) 4237.

Billboard Hot Dance Breakouts

- JUNE 16, 2001
CLUB PLAY
1. THE UNDERGROUND RHYTHM MASTERS (feat. BOBBY LARSON) "WE COME 4 PATHLESS" (Dance)
 2. PLANETS OF THE UNIVERSE "THE UNICORN" (Dance)
 3. INSIDE YOUR SECRET "I GOT MY PRIDE" (feat. PEPPER MASTERY) (Bummy Boy)
 4. I GOT MY PRIDE (feat. PEPPER MASTERY) (Bummy Boy)
 5. MAXI-MAGNET (feat. BOBBY LARSON)

- MAXI-SINGLE SALES
1. BLOOD IS PUMPKIN "BLOOD IS PUMPKIN" (Dance)
 2. MY RED HOT BOY (feat. RAGNAR) "MY RED HOT BOY" (Dance)
 3. NOW WE ARE FREE "NOW WE ARE FREE" (Dance)
 4. LIVE TO TELL (feat. LUCIANA) "LIVE TO TELL" (Dance)
 5. STOP IT STOP IT (feat. GARY G) "STOP IT STOP IT" (Dance)
- Breakouts: Titles with future chart potential, based on club play or sales reported this week.

XL Presents Stanton Warriors With Beat-Mixed 'Session'

BY CHUCKY LONDON—The Stanton Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. While the duo's beat-mixed beat-hip-hop with 2-step, disco with breakbeat—is music to the ears of the Stanton Warriors (aka DJ/producers **Dominik B.** and **Mark Yardley**) on **July 8**, **XL Recordings** will release the duo's debut album, *The Stanton Session*. **XL/Beggars Group** issues the album in the U.S. Sept. 4.

sprinkled throughout the 23-track beat-mixed set are original **Warriors** productions like last year's dancefloor hit "Da Virus"; "Right Here," the duo's first single for **XL**, which is scheduled to street June 18; and "Da Antidote."

To date, actual **Warriors** releases have been scarce, while remixes from the duo have proliferated. The pair has garnered much support for its restructurings of tracks by such artists as **Fatboy Slim**, **Azido Da Bass**, and **Missy Elliott**. While mastering their treatment of **Basement Jaxx's** "Jump In The Shout," the Stanton Warriors came to the attention of **XL**.

There seems to be a huge amount of industry interest in the Stanton Warriors, even though music they haven't released much since, says **XL A&R** manager **Ben Beardsworth**. "The idea behind this mix album is to provide a good definition of their sound and to introduce them as artists."

"We tried to make it more of a soundscape," explains **B.** of *The Stanton Session*. "We like to think of it as being as pivotal as **Massive**

Attack's early album [1991's "Blue Lines"]—fresh and good but at the same time workable, not something that will just get used by journalists and in trendy shops but something that your mum could like as well."

Although **B.** and **Yardley** hail from England's West Country, they met in London when **Yardley** accepted an engineering job at **Fifty First Recordings**—the influential U.K. garage label owned by production outfit **Tuff Jam**—where **B.**



THE STANTON WARRIORS

was handling A&R duties. On early releases like their first EP, *What You Gonna Do/Too True*, which was championed by the **Tuff Jam** team on pirate radio, the **Warriors** merged American garage influences with homegrown ones. In early '96, **B.** and **Yardley** created the influential **beat/2-step** fusion track "Determined," paving the way for many high-profile remix opportunities.

One year later, the **Warriors** were approached by **London Records**. According to **B.** and **Yardley**, the label gave them the vocals from "Flip-Me," a DJ **Skribble** track featuring **Busta Rhymes**, **Rampage**, **Split** Consequence, and **Ed Lover**.

The pair entered the studio immediately, intertwining hip-hop

with 2-step and drawing on experience from previous remix experiments that found the pair uniting up tempo **Astrotrax** house productions with vocals from **MC Flip** of hip-hop outfit **Hi-Tek**. **B.** says, "That [remix] was a pivotal moment for us."

Two years on, the remix work continues. In fact, the pair is in such demand that they say they must turn down a lot of remix work. **B.** explains, "We didn't want to become known solely as remixers. It's time to concentrate on our own productions, because we've got so many ideas."

Yardley adds, "We've already expanded many such ideas on remixes when they possibly should have been saved for our own tracks."

Without a label to call home (**XL** has signed the duo solely for this release), the **Stanton Warriors** are currently in the studio constructing material for their first proper artist album.

The act's own imprint, **Stanton Sound**, came to fruition earlier this year as a way to facilitate the licensing of "Da Antidote" to U.K. independent **MOB Records**. "Stanton Sound" is there so we can take control of our tracks," **Yardley** explains. "Ideally, we'd like our artist album to be on **Stanton Sound** and licensed to another company. That way, we're able to retain all creative freedom."

This month, the **Stanton Warriors**—who are managed and booked by **Claudia Nicholson** and **Garry Blackburn** of **London-based** **Anglo Management**—commence their first **London DJ** residency, at **Fabric**.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

ARTIST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	3	4	5
1	1	8	GET IT UP (THE FEELING) (CLUB MIX) (12001)	ULTRA NATE
2	2	8	DREAM ON (MIX) (4498) (12001)	DEPECHE MODE
3	5	13	YOU'RE THE WORST THING FOR ME (TOMMY BOY SILVER LABEL 22037) (12001)	PUSKAS FEAT. THEA AUSTIN
4	8	8	LOVE IN TRAFFIC (COLUMBIA) (12001)	TASOGH TOMO FEATURING KELLY HALL
5	13	13	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) (12001)	KIM ENGLISH
6	8	10	OUT OF NOWHERE (EPIC 70826)	GLORIA ESTEFAN
7	3	8	WHAT IT FEELS LIKE FOR A GIRL (MIX) (4370) (12001)	MADONNA
8	13	17	HIRE ME (MIX) (12001)	SUZANNE PALMER
9	5	1	BEAT THE DRUM (4749) (12001)	ISEE
10	13	23	IN YOURS (COLUMBIA 7056) (12001)	DESTINY'S CHILD
11	12	14	IN THESE SHOES (HAPPY 505) (4260)	BETTE MIDLER
12	13	20	DEB (GROOVIOUS 245) (12001)	DEB
13	8	8	NURTS ON YOUR MIND (PURE DECADE) (12001)	INFORMATION SOCIETY
14	13	21	TAKE A TRIP (12001)	TONI BRAXTON
15	22	26	MOVIE (MIX) (12001)	RUI DA SILVA FEATURING CASS/ANDRA
16	13	12	BEAUTIFUL (12001)	MANDALAY
17	28	44	PLAY (EPIC 70826)	JENNIFER LOPEZ
18	5	8	ALL FOR YOU (VIRGIN 7522) (12001)	JANET
19	16	22	MY BEAT TOMMY BOY SILVER LABEL 22037) (12001)	BLAZE FEATURING PALMER BROWN
20	13	3	GROOVE IT (THIS AINT LOVE) (BIG BEAT) (12001)	QJ SPILLER
21	13	7	LET THE MUSIC USE YOU (2000) (12001)	CELESTO
22	25	34	HERE WE GO (MIX) (12001)	SOUL SAUNDERS
23	18	11	FEELIN' ME (MIX) (12001)	KIM KELLY
24	16	3	IT'S GONNA BE ALRIGHT (12001)	PUSSEY 2000
Power Pick				
25	36	—	KEEP CONTROL (GROOVIOUS 245) (12001)	SONO
26	30	37	DRUMS COME ALIVE (12001)	TOMMY VITO
27	32	15	PLAYED-A-LIVE (THE BONGO SONO) (12001)	SAHRI DUO
28	31	35	SHAKE UP THE PARTY (12001)	JOY ENROUTE
Hot Shot Debut				
29	NEW	1	LADY MARMALADE (12001)	CHRISTINA AGUILERA, LIL' KIM, MIA & PINK
30	37	50	SWIFT SURRENDER (12001)	SARAH MACLACHLAN
31	21	16	7 STANLEY (HERE I AM) (12001)	ARRIAGEZ
32	50	—	NEVER ENOUGH (MIX) (12001)	BOHNS OULGAS FEATURING ROBIN
33	24	30	BEAUTIFUL STRANGE (12001)	BEDROCK
34	27	18	MY FEELING (12001)	JUNIOR JAG
35	33	38	WITHOUT YOU (12001)	DIGITAL ALLIES FEATURING RICHARD L.
36	44	—	BABY COME OVER (THIS IS OUR NIGHT) (12001)	SAMANTHA MUMBA
37	39	45	ORDINARY WORLD (12001)	AURORA FEATURING NANCY COLEMAN
38	41	—	ALL I DO (12001)	CLYDE BARNES
39	28	—	2 BELIEVE (12001)	FRANKIE GOES TO HOLLYWOOD
40	32	37	MIX YOUR MIND (12001)	ETIA JAMES
41	40	43	COME ON A MY HOUSE (12001)	K.I. OLSEN
42	NEW	1	UP IN THE AIR (12001)	CRUZ & BAZZ
43	41	33	JUST FRIENDS (12001)	MUSQ
44	45	38	PHANT BASS (12001)	WARP BROTHERS VS. AQUAGEN
45	NEW	1	ASSISTED GRAND OLD FASHIONED (12001)	BRIAN VAN 3000 FEATURING CURTIS MAYFIELD
46	NEW	1	SUNSHINE (12001)	TIN STAR
47	NEW	1	LIVE TO TALK (12001)	LUCERNA
48	29	24	YOU MAKE ME FEEL... (MORE & MORE) (12001)	BECCA
49	NEW	1	RISING (12001)	SYLK 130 FEATURING KATHY SLEDGE
50	47	40	MUSIC TAKES ME HIGHER (12001)	QJ SPILLER

Clubs with the greatest sales or club play increase this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles between the top 50 and 75. Videopick number is for the top music single, or if there is no single, it is the album. On "Singles Chart" (Singles) is the album. On "Singles Chart" (Singles) is the album. On "Singles Chart" (Singles) is the album.

DANCE TRAX

(Continued from preceding page)

including Sista Grooves and King Street grooves as GTS. Featuring Loleatta Holloway's "What Goes Around Comes Around," Anaconda Project Featuring Trance Down's "Glory, Glory," Mike Skis' "The Beginning," and Kimara Love's "I Lay You Down." (By the way, Dance Trax hears that King Britt may hint the eighth volume of *Miso* (the Vibe).

Also on Nite Grooves is *Abstract Afro Lounge III*, which celebrates the Afro-centric rhythms of clubland,

encompassing House, Afrobeat, garage, nu-jazz, left-field, and tribal.

A NEW COMPILED SERIES you need to know about is *Another Late Night* (Aunt/Kinetic). Masterminded by Austin Wilde (who was behind the widely admired *Back to Mine* series) and Amanda Eastwood, *Another Late Night* showcases dubland's savvy DJ/producers spotlighting their musical inspirations and fade-down tracks. As an added attraction,

each volume of *Another Late Night* will include a cover version of a song produced exclusively for the set by the compiler.

Left-field/dub pioneer **Fila Brazillia**—also Steve Cobby & Dave McSherry—kicks the series off with its first-ever mixed disc. Among the many featured gems are Marvin Gaye's "T Plays It Cool," Nightmares on Wax's "Les Nuits," Kelis' "Suspended," Mr. Scruff's "Get a Move On," John Barry's "The Persuaders Theme," the Beta Band's "It's Not

Too Beautiful," and Brian Eno's "Regiment." But a remake of choice, **Fila Brazillia** looked no further than **Nat "King" Cole's** version of "Nature Boy." With assistance from **Bernard Moss** on flute, the duo has cleverly concocted something for lounge launds and Funk aficionados alike. And just so you know, **Howie B.** is confirmed to compile his *Another Late Night*, Vol. 2. For a full-throttle, in-your-face trance set, look no further than *Future Groove Collection* (Future Groove Music). Re-

mixed by **Force Mass Motion** (aka Mike Wells, who also remixed under other aliases, including **Polaris**), the set makes a fine introduction for those unfamiliar with 2-year-old British import Future Groove, which now travels through the Mute network. Responsible for such energetic peak-hour jams as "Temptress's" Caribbe, "Polaris" Admitted," and "Inertia/Velvet"—which are all included here—Future Groove prices itself on delivering peak-hour tracks for progressive-minded DJs like Carl Cox, Paul van Dyk, and Paul Oakenfold.

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES, MUSIC VIDEO AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

ARTIST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	3	4	5
1	1	5	SURVIVOR (12001)	DESTINY'S CHILD
2	2	7	WHAT IT FEELS LIKE FOR A GIRL (MIX) (4370) (12001)	MADONNA
3	3	13	STRANGER IN MY HOUSE (12001)	TIMBA
Greatest Gainer				
4	8	50	PILL ME (12001)	CRACK DOLLS
5	5	15	BY YOUR SIDE (12001)	SADE
Hot Shot Debut				
6	NEW	1	LOADED (12001)	ROCKY MARTIN
7	6	—	I DO! (12001)	TOA
8	8	8	DREAM ON (MIX) (4498) (12001)	DEPECHE MODE
9	13	21	MARIA MARIA (12001)	SANTANA FEATURING THE PRODUCT GAB
10	16	2	LOVE DON'T COST A THING (12001)	JENNIFER LOPEZ
11	8	6	LADY HEAR ME TONIGHT (12001)	MODJO
12	13	12	MUSIC (12001)	MADONNA
13	17	8	STAR 69 (WHAT THE PMS) (12001)	FATDOLY SLIM FEAT. ROLAND CLARK
14	13	12	I TURN TO YOU (12001)	MELANIE C
15	8	12	LOOK AT US (12001)	SARINA PARRIS
16	13	8	ONE MORE TIME (12001)	DAFT PUNK
17	17	23	MY LOVE IS YOUR LOVE (12001)	WHITNEY HOUSTON
18	13	50	DESERT ROSE (12001)	STING FEATURING CHIEF MAMA
19	20	15	DON'T TELL ME (12001)	MADONNA
20	18	21	CASTLES IN THE SKY (12001)	IAN VAN DUSEN FEATURING MARSHA
21	22	29	CANT FIGHT THE MOONLIGHT (12001)	LEANN RIVERS
22	19	31	SANCTIMON (12001)	DARUDE
23	24	22	STROGER (12001)	BRITNEY SPEARS
24	23	19	OPTION (12001)	CRUZ
25	21	14	IN THESE SHOES (12001)	BETTE MIDLER
26	31	—	DAMAGED (12001)	PINK
27	26	27	MOST GIRLS (12001)	GLORIA ESTEFAN
28	32	28	OUT OF NOWHERE (12001)	FRAGRA FEA. MARIA RUBIA
29	20	26	EVERYTHING YOU NEED ME (12001)	QJ SPILLER
30	27	—	GROOVE IT (THIS AINT LOVE) (12001)	MODOJO
31	29	24	CHILLIN' (12001)	JANET
32	27	25	ALL FOR YOU (12001)	KIDA
33	26	23	TAKE BACK (12001)	INFORMATION SOCIETY
34	38	34	WHAT'S ON YOUR MIND (12001)	MOEY FEATURING GUNN STEFANI
35	35	31	SAVED (12001)	SAHRI DUO
36	25	33	PLAYED-A-LIVE (THE BONGO SONO) (12001)	ZOMBIE LAND
37	39	32	NEARLY 400 (12001)	JOJO
38	NEW	1	THE GIFT (12001)	JOJO
39	31	—	WOTIF (12001)	JOJO
40	34	—	YOU'RE THE WORST THING FOR ME (12001)	JOJO
41	50	35	EVERYBODY DOESN'T (12001)	AMANDA
42	45	43	JUMPIN', JUMPIN' (12001)	DESTINY'S CHILD
43	48	41	I LIKE THEM GIRLS (12001)	TYRESA
44	44	39	SPENTE LE STELLA (12001)	OPERA TRANCE FEATURING EMMA SHAPLIN
45	RE-ENTRY	59	LIKE THEM GIRLS (12001)	LARA FABIAN
46	RE-ENTRY	53	MY DUTTA LOVE (12001)	ANASTASIA
47	RE-ENTRY	53	DON'T CALL ME BABY (12001)	MADISON AVANCE
48	RE-ENTRY	3	GET IT UP (THE FEELING) (12001)	ULTRA NATE
49	RE-ENTRY	36	SAY MY NAME (12001)	DESTINY'S CHILD
50	RE-ENTRY	50	WHAT A GIRL WANTS (12001)	CHRISTINA AGUILERA

Epic's Loveless Captures 'Mountain' Goss Of Her Worth

BY PHYLLIS STARK

NASHVILLE—Bluegrass and mountain music may be enjoying a newfound surge of popularity, but for Patty Loveless, it's the music that has always been in her soul.

Loveless, the daughter of a Kentucky coal miner, has finally recorded what she calls the album "I was born to do"—*Mountain Soul*, due June 26. It is Loveless' sixth album for Epic (she was previously signed to MCA Nashville), but it is her first full-fledged attempt at the music of her youth.

The album was a labor of love for Loveless and her husband and producer, Emory Gordy Jr. The

couple co-wrote two songs on the album and arranged the gospel classic "Two Cents," which previously appeared on Rising Tide Records' 1998 soundtrack to the film *The Apostle*. The album's 14 selections include another composition by Gordy, as well as "Sounds of Loneliness," the album's final track, which Loveless wrote at age 14 and previously recorded for her MCA debut.

The album features duets with Jon Randall and Travis Tritt, who plays guitar and sings with Loveless on "I Know You're Married (But I Love You Still)." Ricky Skaggs sings and plays mandolin

on two tracks, including the Ralph Stanley song "Daniel Prayed." Earl Scruggs plays banjo on "Pretty Little Miss." Gordy plays guitar on the album.

Among the standout tracks are "Someone I Used to Know," a duet with Randall that was previously performed by Dolly Parton and Porter Wagoner, as well as the chilling coal-mining song "You'll Never Leave Harlan Alive," by Darrell Scott, which Brad Paisley also recorded for his new album, *Part II*.

With the exception of two previously recorded songs—"Two Cents" and a track taken from the recently released *Songcatcher* sound-

track—Loveless says *Mountain Soul* was cut live in the studio in five days, with most of the musicians and singers laying down their parts at the same time.

"I wanted to give everybody the feel that when they are listening to this record, they are there," she says. "My husband says there were some warts there, but it's nothing I would want to hide, because I'm so proud of the way it came together."

With such a stellar cast of musicians gathered for the recording, Loveless says, "We mixed the elders with some of the younger people. It was just so much fun."

While it is bluegrass that is making the most prominent foray into popular culture, thanks to the success of the *O Brother, Where Art Thou?* soundtrack, as well as projects by Dolly Parton and Nickel Creek, Loveless says that the line between bluegrass, mountain music, and country. *Mountain Soul*, she says, incorporates the sounds of all three, drawing inspiration from the country music of Lester Flatt and Earl Scruggs, the bluegrass of Bill Monroe, and the mountain sounds of the Stanley Brothers.

Loveless describes mountain music—the hardest to define of the three—as "the songs that we just passed down in the early years through singing. It's very haunting and very soulful. It just tears right into your heart and pulls any emotion out of you."

She admits, "It's so hard for people to put a label on the music style." Loveless describes it as "sort of a bare bones, acoustic album." While she's never done a full album of the material before, Loveless says many of the songs on her previous albums "had that flavor of mountain sound," including such hits as "Here I Am." "If you started to remove all the electric instruments, you would hear it in the music I have done before."

The idea for the album began to germinate after Loveless added an acoustic segment in her live show, during which she would talk about her father and play some of the music she grew up on. When that segment proved popular with fans, Loveless and Gordy began discussing plans for the album.

No one knows how mainstream country radio will embrace this project, so the label is holding its bets by releasing a new single (the title track) from Loveless' previous album, *Strong Heart*, this month. "I don't think, as far as VP of sales and marketing at Sony Music Nashville, says 'the demand [for *Mountain Soul*] will dictate what we do with radio." Meanwhile, *Mountain Soul* will be worked to a variety of other formats, including Christian

country, classic country, Americana, bluegrass, and public radio.

"It's been proved that, even without mainstream radio, there is something about this type of music that resonates with consumers," Kraski says. "We did not start this project with the intent of [securing support] from mainstream country radio at all. We did it because it's true to Patty. It's something she wants and needs to do."

While Loveless says she hopes radio will "accept it with open arms, I don't want them to feel I am abandoning my country career, because I'm not."

Bill Haggy, group PD for Bristol Broadcasting, says he's "more curious" about a bluegrass album from Loveless than one from a bluegrass act unknown to his radio audience.

But Haggy notes that the project is different from the label's current album (*Strong Heart*, which is so slick and polished . . . and really hadn't been completely well-received).

Clay Hinnett, brand manager for Clear Channel Communications and operations manager at country WUSY Chattanooga, Tenn., says it's "tremendous and exciting" that Loveless has recorded an album of music that is "so obviously her roots. This is not a stretch for her. The best thing for us as programmers to do is keep an open mind and not [dismissive-ly] say, 'Oh, it's bluegrass.'"

As for the marketing of the project, Kraski says, "Some of our efforts are going to have to be more targeted to different types of audience bases and lifestyles, but part of our belief is that this music is not that far outside the appeal of the mainstream country consumer."

There will be an emphasis, Kraski says, on "a lot of grassroots marketing," including chat rooms, e-mail campaigns, and sampling via streaming and downloads. "Our belief is that our core audience will embrace this if they are exposed to it properly."

Loveless is managed by Vector Management, booked by the William Morris Agency, and writes for her own publishing company, Jahaza Publishing, as well as Sire Fire Music.

Both Kraski and Loveless stress that this album is not a reaction to the success of *O Brother*. "I don't want anybody to think that I did this record as an opportunist," Loveless says. "This is a form of expression, a way of getting my heart and blood and that I have carried with me all these years. It was something that was itching to get out. It was something I needed to do for my fans, but also for my own soul and heart."



LOVELESS

Van Zandt Tribute Draws Alt. Country Stars; Gilt To Receive Career Achievement Award

AN ECLECTIC list of acts has been tapped to participate in a *Townes Van Zandt* tribute album, due this week on Free Press/Real Gone Records. Produced by Freddy Fletcher and Eric Paul, the 15-song collection, *Poet: A Tribute to Townes Van Zandt*, will feature the late artist's songs as recorded by an alt-country who's who: Guy Clark, Emmylou Harris, Lucinda Williams, Willie Nelson, John Prine, Cowboy Junkies, Robert Earl Keen, Nanci Griffith, Asleep at the Wheel's Ray Benson, Debbi McClintock, Billy Joe Shaver, the Flatlanders, Steve Earle & the Dukes, J.T. Van Zandt, and newcomer Pat Haney.

ON THE ROW: Kevin Herring is promoted from senior director of national promotion to VP of a national promotion at Lyric Street Records.

Robert Earl Keen has signed with Nashville-based Dualtone Management, a division of Dualtone Music Group. The company also manages Cowboy Junkies. Keen, who was previously signed to Dualtone, was managed by Steve Hoberg of SHO Artist Management, had most recently been self-managed.

Curb artist Hal Ketchum has signed with the Bobby Roberts Agency for booking representation. Phoebe Dail and Tim Scott join Nashville-based the Marketing Group (TMG) to launch Country Music Newsline, a syndicated daily entertainment news service. Dail, who serves as editor in chief and creative services director, previously was a producer for Winston Radio. Country Kickers show-guest service, Scott, who joins TMG as production manager, had been a producer/engineer at Huntsman Entertainment.

ARTIST NEWS: Singersongwriter Steve Earle and actor Sara Shyne have launched the Broadside Theatre company in Nashville. Broadside plans to stage in late spring 2002 a play Earle is writing about the life of Texas death row inmate Karla Faye Tucker.

Valley Entertainment is rereleasing *Al Anderson's Play Before You Pump* album, originally released in 1993, on a new double-disc set. Records label.

Radney Foster's upcoming Dualtone/PureSpunk.com release will include a bonus track—a duet with Pat Green on "Texas in 1880." The song has been serviced to mainstream country radio stations. The album, *Are You Ready for the Big Show?*, is due June 29.

Colin Raye recently covered Kim Carnes' "Gypsy Honey" for his next Epic Records album, due mid-October. Carnes sings background vocals on the track.

Vince Gilt will receive the Career Achievement Award at the TNN & CMT Country Weekly Music Awards June 13 in Nashville. He will also perform during the event. The award is given to an artist whose recording career has spanned more than 15 years and whose songs and performances have made a significant contribution to the tradition and heritage of country music.

July Keith and veteran songwriter Bernie Taupin will collaborate on the theme song to an upcoming CBS-TV special about professional bill riding.

Fair Fair has added a Best in Texas music showcase June 16, featuring artists on the rise in the burgeoning Texas music scene. The lineup includes Le Roy Ray.

Great American Country (GAC) has signed on as the TV media sponsor of the Girls' Night Out tour, featuring Reba McEntire, Martina McBride, Sara Evans, Jamie O'Neal, and Carolyn Dawn Johnson. GAC will give away four tickets to every performance of the tour, which kicks off July 13 in Las Vegas. Bill Anderson will host his fifth annual City Lights Festival June 28-29 in Commerce, Ga. Charley Pride, Little Jimmy Dickens, Billy Walker, and Jeannie Seely are set to appear. Co-sponsored by Commerce station WJCC, the festival raises money for various local organizations.

Clait Black, who will not be attending Fan Fair because of the recent birth of his daughter, will have a virtual presence instead. Fans who visit his booth June 16-17 can ask Black questions while he's at home via a private Yahoo! chat. Booth staff will take photographs of each visiting fan standing next to a cutout of the artist, which Black will autograph and mail to the fans. Black's next album is due in November.

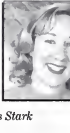
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Bill Anderson will host his fifth annual City Lights Festival June 28-29 in Commerce, Ga. Charley Pride, Little Jimmy Dickens, Billy Walker, and Jeannie Seely are set to appear. Co-sponsored by Commerce station WJCC, the festival raises money for various local organizations.

Garth Brooks will serve as honorary chairman of the National Education Assn.'s Read Across America 2002 literacy campaign. He will be featured in radio, TV, and print public service announcements and will act as the official spokesman for the campaign.



by Phyllis Stark



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 152 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

[illegible]

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
OF, MASS MERCHANT, AND INTERNET SALES
SPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	# WKS. ON CHART	TITLE (ARTIST & NUMBER/STREETING LABEL)	ARTIST
14	12	17	THE MOST BEAUTIFUL GIRL ATLANTIC BOSSING	SOUTH 65%
15	14	13	9 SIMPLE LIFE COLUMBIA 75415091	MARY CHAPIN CARPENTER
16	16	16	HOW DO I LIVE ♀ CUMB 73022	LEANN RIMES
17	15	15	HOW DO YOU LIKE ME NOW? DREAMWORKS 4305321INTERSCOPE	TOBY KATE
18	19	18	MEANWHILE BACK AT THE RANCH CUMB 73318	THE CLARK FAMILY EXPERIENCE
19	18	19	GEORGIA BUREAU OF OUTLAW MUSIC	CAROLYN DAWN JOHNSON
20	20	20	I KNOW HOW THE RIVER FEELS COLUMBIA 1723186	MCALISTER
21	23	24	MY LOVE GOES ON AND ON VIRGIN SWEETCAPTION	CHRIS GALE
22	22	20	UNBREAKABLE HEART DREAMWORKS 430521INTERSCOPE	JESSICA ANDERSON
23	21	17	I HOPE YOU DANCE MCA 1218185	LEE ANN WOMACK WITH SONS OF THE DESERT
24	RE-ENTRY	31	I WANNA BE THAT GIRL GUNN 1676509NY	THE WILKINSONS
25	RE-ENTRY	31	Nobody's GOTT IT ALL EMI 79481550NY	JOHN ANDERSON

* Records with the greatest sales gains this week. * Recording Industry Assn. of America certification for net shipments of 500,000 units (Gold). A certification for net shipment of 1 million units (Platinum), with multiplication factors indicated by a numeral following the title.

COUNTRY CORNER



by Wade Jensen

PRODIGY: If the first few years of the new century are remembered in the country music history books as a time when the genre took a hard left turn onto a seemingly endless pop-crossover boulevard, **Brad Paisley's** first two albums will undoubtedly be mentioned as noteworthy detours. As his traditionally crafted debut set *Who Needs Pictures* (Arista Nashville) celebrates its second anniversary by shifting to Top Country Catalog Albums, Paisley assures critics that, at least for now, there's just no taking the country out of the boy. Intended as a sequel to his first set, his similarly styled *Part II* arrives at No. 3 on Top Country Albums with more than 37,000 sales, his biggest single-week sales figure to date. It starts on *The Billboard* 200 at No. 31.

Paisley's biggest two weeks with *Pictures* were Christmas-week totals in 1999 and 2000 that each saw the set sell 28,000 units. It peaked at No. 15 on the country chart in the late 6, 1999, issue.

Watch for both Paisley sets to post gains over the next few weeks, due to pre-promotion of the annual *TNN & CMT Country Weekly Awards*, where Paisley is nominated for male artist of the year, and best collaborative effort for "Hard to Be a Husband, Hard to Be a Wife," a duet with **Chely Wright**. Paisley will perform on the show, a June 13 simulcast on sister networks TNN and CMT. At deadline, the cable twins had not yet announced their broad broadcasts of the show, but it usually occurs at least once each year.

On Hot Country Singles & Tracks, "Two People Fell in Love," gains 361 detections and takes a checkered flag in the top 10, up 12-9. Paisley performs the lead single from *Part II* on the May 19 Academy of Country Music Awards on CBS. The set is the centerpiece of a 90-minute radio special devoted to country stations by the label and hosted by one of Paisley's growing number of well-known mentors, **George Jones**.

ALL MEAT, NO FILLER: **Mary Chapin Carpenter's** remarkably introspective and predictably substantive *Tiny Town* (Capitol) bows with more than 27,000 units. No. 5 on Top Country Albums, her fourth top 10 debut on that chart since *Come On Come On* entered at No. 6 in the summer of 1992. Each of Carpenter's six prior sets have been certified gold, including the three platinum *Come On* and double-platinum *Stones in the Road*, which started at No. 1 on Top Country Albums in the autumn of 1994.

ON TOP OF CAPITOILS HILL: Newcomer **Cyndi Thomson** controls Top Country Singles Sales with "What I Really Mean to Say" (Capitol), the lead single from *My World*, which starts scanning July 31. The retail single moves more than 5,000 copies. On the air, the song is enjoying a warm reception, particularly at many of country's key tastemaker stations, including progressive country singles KBQX Kansas City, Mo.; KISZ Minneapolis; KMLE Phoenix; and KSPZ Salt Lake City. The Twin Cities country station is the overall airplay leader, with 404 detections to date, followed by the Phoenix outlet, which logs 358 plays so far.

On Hot Country Singles & Tracks, "What I Really Mean to Say" ranks among the top 10 biggest gains, up 376 spins (32-29).

Thomson Says What She Means On Capitol Disc

BY LORIE HOLLABAUGH

NASHVILLE—"What I Really Mean to Say," Cyndi Thomson's debut single on Capitol Records, deals with the regret of things left unsaid and the masking of true feelings for the sake of pride. But in this life, the eager newswoman has no problem expressing how she feels or living fully in the moment.

"Every moment in life, good or bad, you should fully experience," Thomson says. "You miss so much if you don't allow yourself to feel. I put that into my songs, and I believe people respond to that honesty and realism."

Listeners already seem to be responding to Thomson's candor, according to the Top Country Singles Sales chart, where the record is at No. 1 this issue. On Hot Country Singles & Tracks, it rises 32-29. Sales of the song have been a little surprising, according to Capitol senior VP of marketing Wyley L. Post. He formulates much of the label's marketing plans around the single and accompanying video, which is currently in Hot Shot rotation on CMT.

"No thought the single would sell," Foster says, "but we didn't know it would be as reactive as this. It's amazing where Cyndi's song is sales-wise in relation to airplay-wise on the charts."

Thomson, who cut her first radio while she toured stations earlier this year, and they kept coming back to us with this song, so we thought it would stand apart from everything else," he says. "It helps that her music is really different and she comes from a writer's perspective. She's a great storyteller, so we had [Cyndi] and Tommy Lee James, her co-writer and producer on the album [and Paul Worley], talk about their songs and play them for radio."

Thomson's independent spirit comes naturally to her. At age 12, after hearing Trisha Yearwood for the first time, she knew she want-

ed to sing. "Trisha and Karen Carpenter both inspired me to run like the wind," says Thomson, who spent the requisite years singing in church and school choirs before moving to Nashville to attend Belmont University and pursue a performing career. "I was always so hungry to sing... music just moved me. And I was a really determined child."

Working a modeling job at a party for Deena Carter's *This*—where she had to shave her legs—Thomson befriended another model/songwriter who knew James, and he later agreed to write with Thomson.

"I told him it would be worth his time if he would write with me," she recalls, "and that I had never written a song before. I think he saw something just listening to my heart that made him want to work with me."

Thomson eventually landed a publishing deal with Sony ATV/Tre. She later signed with Capitol and recorded her debut, *My World*, which features eight songs she co-wrote with James. "My writing and music are very Southern. It's the soundtrack for Georgia," Thomson says. "I wanted to create real songs that moved people, that help you forget about the stress of life. To me, music is freedom. And that's why I try to avoid clichés when I write. I want you to not know my song right away. I require you to listen, so that you're not busy anymore. I don't want it to be the easy rhyme 'I want it to be the right words.'"

In preparation for the album's July 31 release, the label has been striving to establish Cyndi as a personality, playing up her down-home

roots and earthy appeal in a period where glam looks and pop music flash seem to be pervading the country arena.

"We want to attract a younger audience with Cyndi's music, yet not forsake the 40-year-old housewife who also goes to get into this record," Foster says. "Sometimes in our format it seems we try to make every female act into a sex kitten to appeal to a younger demo, and I don't know how many housewives are relating."

"Cyndi is gorgeous, and we have amazing artwork with this project, but some of the images you'll see are not what you're seeing with country now. A lot of artists are going glam, but this packaging is a lot simpler. We used [footage of Thomson in her] hometown and drew heavily from her background for our print and visual marketing. I filmed and left a video bio with each station she visited to help complete the circle for them of what she's about. We also included that bio in the enhanced CD single."

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"My writing and music are very Southern. It's the soundtrack for Georgia," Thomson says. "I wanted to create real songs that moved people, that help you forget about the stress of life. To me, music is freedom. And that's why I try to avoid clichés when I write. I want you to not know my song right away. I require you to listen, so that you're not busy anymore. I don't want it to be the easy rhyme 'I want it to be the right words.'"

In preparation for the album's July 31 release, the label has been striving to establish Cyndi as a personality, playing up her down-home

er, more heartfelt."

Thomson will launch her album release with a performance July 31 at New York's Bottom Line cabaret with labelmate Keith Urban. She is booked by Ron Baird at Creative Artists Agency and managed by Simon Renshaw at the Firm.



THOMSON

'My writing and music are very Southern. It's the soundtrack for Georgia.'

—CYNDI THOMSON

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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Classical KEEPING SCORE



by Steve Smith

Delio Jolo, and Joseph Schwanter. DePriest has used the freedom afforded by the Brooks fund to indulge in the best of both worlds, tapping both *They're* and *Fine* to helm his new recordings. He says, "They're both Grammy winners and very serious artists, coming to work together for the first time, and that has proven to be very positive."

So far, DePriest and his orchestra have released two discs endorsed by the Brooks fund, both on Delos. The first, issued in late winter, combined *Stravinsky's Rite of Spring* and *Firedrake Suite*, the second, newly released disc completes the "Roman Triptych" of *Ottorino Respighi* that was initiated with the rendition of *Feste Romane* that appeared on the album *Bravo!*, the orchestra's 1987 debut recording for Delos. The new disc combines a remastered version of that recording with newly recorded versions of *Pines of Rome* and *Fountains of Rome*.

"After the first two discs, which were essentially attention-getting," DePriest says, "we began to get into the area of works that should be recorded under conditions like this, where there are no strings attached." DePriest steers the programming toward relatively less-familiar fare with *William Walton's Symphony No. 1* and *Cello Concerto*, in time for the composer's centennial next year. While both works have been recorded numerous times by other ensembles, American orchestras seldom perform them. "A record company might say, 'We don't know how we're going to sell the Walton symphony.' How the records sell is important, but the primary thrust is to record the repertoire that I think deserves it."

DePriest will use the Walton recording to present the debut of cellist *Samuel Johnson*, a young African-American musician from the tiny town of Milton, Freewater, Ore. Orchestra critics urged DePriest to hear the promising high-schooler two years ago. "I was impressed, but I can't say that I was bowled over," the conductor recalls. "I felt that he should be in the New York area, where he could hear other cellists who are also very good. [After he did just that] he came to play for me a year later, and he was not the same person. The progress that had been made was astonishing. You had the poise and the self-assurance of a young, talented player; but now you have something that is far beyond that."

Later in the season, DePriest plans to record a work that is particularly close to his heart, the *Fourth Symphony* of American composer *Vincent Persichetti*, a revered pedagogue who was DePriest's composition teacher at the Philadelphia Conservatory. A prolific composer whose works are well-known to music students, Persichetti has been ill-served by the recording industry in recent decades. DePriest previously recorded his *Night Dances* with the *Juilliard Symphony* for New World last year. "I really think that the Fourth Symphony is one of those American classics that's still viable and still works," he says. The work will likely be paired with another American piece, the *Wilderness Journey* of *John LaMontaine*. Further recording plans include *Hell's Angels*, a new Michael Daugherty work that features the orchestra's four bassoonists (who moonlight on club gigs as the *Bassoon Brothers*) and *André Previn's* Piano Concerto, performed by *André Watts*.

Mindful of turmoil in the record business, DePriest recognizes his future role: that the Internet may play a role in his future recording activities. "I think that people will be buying CDs for a long time," he says. "But things have been moving quickly in terms of technological developments and improvements. The nature of the grant doesn't talk about record labels. It talks about recording. It talks about the finished master recording. And that master could end up as the basis for something that is distributed over the Internet as its primary means of dissemination. So our options are completely open, and it will be interesting to see what the result of all of this legal business and technological settling down will be."

WINDFALL: For the music directors of most American orchestras, the opportunity to record any repertoire imaginable, with absolutely no strings attached, is an unlikely pipe dream. But for **James DePriest**, leader of the Portland-based **Oregon Symphony Orchestra** for the past 20 seasons, that pipe dream has just come true. Thanks to a \$1 million bequest from an appreciative patron of the orchestra, the conductor will mark the final five years of his tenure with at least two recording sessions per year, for which he has been granted complete artistic autonomy.

"It is uncommon to have such total artistic control," DePriest says. "But it brings with it, of course, the most severe constraint you could imagine: the restraints of conscience, to make certain you don't just go in and say, 'I feel like doing the *Mahler Fifth Symphony* today, so that's what we're going to record.' I think you have to ask yourself the question, aside from your own egotistical need to record something, 'What are the needs of the record-buying public? What are your responsibilities to the composers and to the orchestra?' I think that there are varieties of music that this orchestra needs to be represented by, and these records give us an opportunity to be heard by the widest conceivable audience, which is worldwide."

Longtime Oregon Symphony supporter **Gretchen Brooks** spent an extended period of time in Europe, returning home in time for DePriest's arrival in 1980—bestowed this unprecedented gift upon the orchestra last year, on the occasion of the conductor's 20th anniversary season. During that time, Brooks has seen the orchestra transformed by DePriest's leadership from a respectable regional ensemble into a world-class orchestra that has drawn praise from critics nationwide. In the process, the Oregon Symphony has built an audience that would be the envy of any orchestra in the world. It boasts the highest per-capita subscription attendance of any major orchestra in the U.S., while offering that audience a steady diet of offbeat and challenging repertoire alongside more standard fare.

"It's not by accident that the renewal rate is so high with the symphony," Brooks notes. "When I returned to Oregon to settle down, I attended their concerts, and I could see what a profound transition Jimmy DePriest had made for the orchestra. Since he will be moving on, and we have a commitment until 2005, the gift is a way to honor both Jimmy and the orchestra, and have money of his time here for posterity. I felt it was very important that they be recorded at least twice a year for the last five years."

Prior to the establishment of the Gretchen Brooks Recording Fund, the Oregon Symphony released only six commercial recordings, via Delos and Koch International Classics. The orchestra drew positive notice for the strength of its performances for both labels, but each company took a unique approach to recording the ensemble. The Delos releases, which featured a mixture of mainstream staples and lesser-known works by *Richard Strauss*, *Tchaikovsky*, and *Rachmaninoff*, won the approval of high-end audio magazines for engineer *John Eargle's* extraordinary sessions. Critics lauded the two Koch discs, produced by *Michael Fine*, for their innovative programming of deserving works by such American composers as *Gian-Carlo Menotti*, *Norman*



DePRIEST

Top Gospel Albums

				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, WALK-IN RECORD AND INTERNET SALES REPORTS COLLECTED, COMPARED, AND PROVIDED BY		Billboard	
WEEKS	LAST WEEK	PEAK POSITION	ARTIST	ALBUM	TITLE		
1	1	42	MONTE MCCLURKIN	No. 1	LIVE IN LONDON AND MORE...		
2	2	9	SOUNDTRACK	GOSPEL CENTRAL 7013/12051A	KINGDOM COME		
3	4	17	VARIOUS ARTISTS	WOW GOSPEL 2001: THE YEARS 30 TOP GOSPEL ARTISTS AND SONGS			
4	3	11	YOLANDA ADAMS	ELEKTRA 62762G	THE EXPERIENCE		
5	5	57	MARY MARY	COLUMBIA 62762G	THANKFUL		
6	12		BISHOP D.T. JAMES & THE POTTER'S HOUSE MASS CHOR	OUTSTANDING SONGS 2000/01A	THE STORM IS OVER		
7	7	3	JAMES HALL & WORSHIP AND PRAISE	CELESTIAL 7701	WE ARE AT WAR		
8	13	37	KURT CARR & THE KURT CARR SINGERS	GOSPEL CENTRAL 4047/11055GSP	AWESOME WONDER		
9	18	69	YOLANDA ADAMS	ELEKTRA 62762G	MOUNTAIN HIGH... VALLEY LOW		
10	14	6	FRED HAMMOND & KATHLEEN FOR CHRIST	VERITY 413020MA	PURPOSE BY DESIGN		
12	13		KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	WORLD MUSIC GOSPEL 3000	TRIBUTE TO QUARTET LEGENDS VOLUME 1		
12	13		REV. CLAY EVANS AND THE AARF MASS CHOR	WELLS 400	CONSTANTLY		
13	6		THE BLIND BOYS OF ALABAMA	REAL WORLD 50911	SPIRIT OF THE CENTURY		
14	12	7	DR. ED MONTGOMERY PRESENTS ALC	ALICE 400	I STILL BELIEVE		
15	6		MARVIN WILLIAMS AND THE PERFECTED PRAISE CHOR	AGAINST THE FLOW GODS/MANIFEST SERVANT	FRIENDS		
16	13		VARIOUS ARTISTS	FARMHOUSE 40300MA	FRED HAMMOND PRESENTS "CASE YOU MISSED IT, AND THEN SOME"		
17	13		LEDI...	REAL DEAL PRODUCTIONS	AND THAT'S THE WAY IT IS		
12	13		LUF CHURCH CHOR/HEZEKIAH WALKER	VERITY 413020MA	LOVE IS LOVE!		
19	25		ESTHER SMITH	GOSPEL 71200	YOU LOVE ME... STILL		
20	13		THE NEW LIFE COMMUNITY CHOR FEATURING JOHN R. KEE	VERITY 413020MA	NOT GLUTY... THE EXPERIENCE		
21	13		DARYL COLE & BELOVED	VERITY 413020MA	OH, THE LAMB		
22	15		MOSSES TYSON, JR.	WORLD CLASS GOSPEL 500070AFIVE	MUSIC		
23	17		KIM SURRELL	TANNEY BROTHERS GOSPEL 14507001A	LIVE IN CONCERT		
24	26		CECE WINKINS	WELLSVILLE GOSPEL 3271	ALABASTER BOX		
25	33		VARIOUS ARTISTS	WOW GOSPEL 2001	VERITY PRESENTS THE GOSPEL GREATS VOL. 6: PRAISE & WORSHIP		
26	23		GABRIEL HARDENMAN DELEGATION	CITIZEN 1002 2000	TO THE CHIEF MUSICIAN		
27	22		OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP	WINE 233000G OF GOSPEL	CHURCH MUSIC: VOLUME ONE—LIVE IN NEW ORLEANS		
28	32		LEE WILLIAMS AND THE SPIRITUAL Q'S	MCA 7001	GOOD TIME		
29	40		BEBE	MOTOWN 1180400AFIVE	LOVE AND FREEDOM		
30	13		APOSTLE THOMAS ISAHAI BUTLER	WINE 233000G OF GOSPEL	SPECIAL KIND OF LOVE		
31	NEW		ALLEN & ALLEN	ALLEN & ALLEN 001	LOVE SWEET LOVE		
12	25		EVELYN TURNER/AGE FEATURING THE "WARRIORS"	WOLFE 12770001A	GOD DID IT!		
33	18		VARIOUS ARTISTS	WOW GOSPEL 2001	THE YEARS 30 TOP GOSPEL ARTISTS AND SONGS		
34	38		DOTTIE PEOPLES	ALABAMA 101 1000	SHOW UP & SHOW OUT		
35	42		KIRK FRANKLIN PRESENTS INC	ALICE 400	KIRK FRANKLIN PRESENTS INC		
36	41		KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	WORLD MUSIC GOSPEL 3000	LOVE & ALIVE		
37	53		YOLANDA ADAMS	VERITY 413020MA	THE BEST OF YOLANDA ADAMS		
38	RE-ENTRY		SHIRLEY CAESAR	WARRIORSWORLD 10710AFIVE	YOU CAN MAKE IT		
39	2		ANGIE WINANS	THE FLOW NETWORKS/SERVANT	MELODIES OF MY HEART		
40	RE-ENTRY		CHICAGO MASS CHOR	NEW HAVEN 2001	CALLING ON YOU		

Records with the greatest sales gains this week. * Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Platinum). ** RIAA certification for net shipment of 1 million units (Platinum). *** RIAA certification for net shipment of 10 million units (Diamond). Number following plus or diamond symbol indicates album's multi-week chart run. For based sales, and double albums with a bonus track or 18 minutes or more. The RIAA multi-week chart is based on the number of discs shipped. All albums available on cassette and CD. * Indicates indicates vinyl available. ** Indicates part or present Newtaker titles. © 2001, Billboard/RIAA Communications.

JUNE 16, 2001

BILLBOARD JULY 16, 2001

TOP WORLD MUSIC ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES, MASS INCUBATOR, AND RETAIL SALES REPORTS COLLECTED, ANALYZED, AND PROVIDED BY	SONARTIST
			IMPORT & NUMEROSITY DISTRIBUTING LABEL		
1	45		WHAT LET THE DOGS OUT AT A	23 weeks at No. 1	BAHA MEN
2	2	57	TANTO TEMPO		BEBEL GILBERTO
3	6		BUONDI BAR III		RAVIN
4	13		THE IRISH TREASURES, ILLS BIRD		ANTHONY KEARNSON/GRANT TANNIN/IRISH WIG
5	13		VOLARE! VERY BEST OF THE GIPSY KINGS		GIPSY KINGS
6	7	24	WOMAN ON TOP		SOUNDTRACK
7	9	3	SONY CLASSICA 89719		MAKAMA HANA
8	5	52	ORALION		CIRQUE DU SOLEIL
9	NEW		CACHATO		CACHATO LOPEZ
10	11	7	DESERT ROSES & ARABIAN RHYTHMS		VARIOUS ARTISTS
11	11	7	TRAVELER 2001: VOL. 2		VARIOUS ARTISTS
12	8	6	PURE HAWAIIAN		VARIOUS ARTISTS
13	NEW		KEEP ON MOVING		ANGELIQUE KIQAO
14	14	3	MEXICO		VARIOUS ARTISTS
15	RE-ENTER		BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER		IBRAHIM FERRER

TOP BLUES ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES, MASS INCUBATOR, AND RETAIL SALES REPORTS COLLECTED, ANALYZED, AND PROVIDED BY	SONARTIST
			IMPORT & NUMEROSITY DISTRIBUTING LABEL		
1	3		SWEET TEA	3 weeks at No. 1	BUDDY GUY
2	2	51	RIDING WITH THE KING: A		B.B. KING & ERIC CLAPTON
3	3	3	SHOULDER BEEN HOME		ROBERT GRAY
4	13		NOTHING PERSONAL		DELBERT MCCLINTON
5	7		PURE BLUES		VARIOUS ARTISTS
6	8		PRESUMED INNOCENT		MARCIA BALL
7	12		WICKED GRIN		JOHN HAMMOND
8	7	4	ALONG FOR THE ROAD		JOHN MAYALL & FRIENDS
9	82		GOTTA GET THE GROOVE BACK		JOHNNIE TAYLOR
10	17		BEEN A LONG TIME		DOUBLE TROUBLE
11	13	34	THE DOOR		KEF MC
12	15		LOVE SONGS		ETTA JAMES
13	14	25	MATRIMONY OF THE BLUES		ETTA JAMES
14	15	86	LIVE ON		KENNY WAYNE SHEPHERD BAND
15	RE-ENTER		MILK COW BLUES		WILLIE NELSON

TOP REGGAE ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORES, MASS INCUBATOR, AND RETAIL SALES REPORTS COLLECTED, ANALYZED, AND PROVIDED BY	SONARTIST
			IMPORT & NUMEROSITY DISTRIBUTING LABEL		
1	2		ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WALKERS		BOB MARLEY AND THE WALKERS
2	2		REGGAE GOLD 2001		VARIOUS ARTISTS
3	4		BLACK-EMALL XPLOSION 2001		VARIOUS ARTISTS
4	4		REGGAE XPLOSION 2001		VARIOUS ARTISTS
5	8		ROOM RIDDERS VOL. 1		VARIOUS ARTISTS
6	6	28	THE VERY BEST OF UB40		UB40
7	81		CHANT DOWN BABYLON		BOB MARLEY
8	110		SCROLLS OF THE PROPHET - THE BEST OF PETER TOSH		PETER TOSH
9	9	47	ART AND LIFE		BEEBIE MAN
10	8	10	CATCH A FIRE: DELUXE EDITION		BOB MARLEY AND THE WALKERS
11	12	17	MUSIC IS LIFE		BEBE'S HAMMOND
12	10	5	ULTIMATE COLLECTION		BUJU BANTON
13	NEW		MANY MORE ROADS		KY-MANN MARLEY
14	14	36	REGGAE PARTY		VARIOUS ARTISTS
15	RE-ENTER		REGGAE LEGEND		BOB MARLEY

Hamilton, 80, Swings Ever-Young For Koch

SIMPLICITY AND SWING: Given that **Chico Hamilton** will celebrate his 80th birthday this September, one would almost forgive him if he wanted to rest on his laurels. A respected drummer/composer who has explored modern jazz, hard bop, and big band, Hamilton's strength as a bandleader has been an ongoing desire to pepper his band with up-and-coming talent, making him instrumental in the careers of such esteemed artists as **Jim Hall**, **Charles Lloyd**, and **Larry Coryell**.

Of course, sitting back has never been part of Hamilton's game plan. His desire to have his music constantly evolve, along with his prowess as a talent scout, is clearly evident on *Forestara* (June 12), his first outing for Koch Jazz (Blue Notes, *Billboard*, April 7). The album's title is Hamilton's given name, as well as the name of his late son, who passed away last year after securing his father's deal with Koch and suggesting the project's direction.

Rather than reprising sounds he has traversed in the past, *Forestara* finds Hamilton exploring rhythmically charged compositions that are built upon what he refers to as "dynamic groove." The drummer counts 12 of *Forestara*'s jaunty tracks and is joined by musicians who studied with him at one time or another, including longtime associates **Cary DeNigris** (guitar), **Paul Ramsey** (bass), as well as alto and soprano saxophonist **Eric Lawrence** and tenor player **Evan Schwam**, who studied with him at the New School in New York.

"I want to groove, to have fun, and that's what those songs were specifically written for," Hamilton says. "Everything was composed or picked specifically for the musicians



by Steve Graybow

who perform the music." **John Popper**, front man for the blues-rock band **Blues Traveler**, adds harmonic licks to "I'm Gonna Move to the Outskirts of Town," while **Eric Schenkman**, former guitarist/founding member of the **Spin Doctors**, swings through the bluesy "Guitar Wile." Both also studied with Hamilton at the New School.

Also appearing on *Forestara* are former Hamilton band members **Steve Turre** (trombone) and **Arthur Blythe** (saxophone), as well as cellist **Axax Dixon**. Rolling Stones drummer **Charlie Watts** pays tribute to his friend Hamilton with a short but sweet solo on "Here Comes Charlie Now."

"I've just been blessed throughout my career to associate myself with players like this and to introduce many of them to the public," Hamilton says, noting that both **Blues Traveler** and the **Spin Doctors** originated when the primary band members were students at his jazz ensemble class. "I encouraged them to get a group going, as I do with my best students every semester."

"Chico hipped me to the fact that we don't create music—we create moods. The music is always out there, and it flows through our moods," Schenkman says. "The Spin Doctors were successful as a working band in New York City due to two basic tenets of Chico's philosophy—simplicity and swinging your ass off."

Hamilton enjoys exploring as many genres of music as possible,

with musicians versed in different playing styles. "It's all just good music, regardless of what you want to call it," he says. "It takes all kinds of music to make good music and all kinds of grooves to groove."

The drummer chalks up his band's loose but unified sound to "musicians respecting each other and listening to what is going on around them," he says. "These days, you hear trios and quartets where each guy takes his turn blowing, but there is not much for the audience to hold on to. When my band plays, a handful of guys suddenly sound like an orchestra."

IN BRIEF: The Jazz Journalists Assn. will hold its fifth annual awards ceremony June 14 at New York's Birdland as a benefit for the Emergency Care Fund of the Jazz Foundation of America. The proceedings, which include live performances and a keynote speech from Dr. **Billy Taylor**, are open to the public. Contact 212-533-9495 or hman@jazzhouse.org for more information. . . San Francisco-based **Denise Monet** mixes standards, including **Dizzy Gillespie**'s "Night in Tunisia" and **Abbey Lincoln**'s "Bird Alone," with material from her own pen on *Lady Bird* (Shotzi, June 6). An emotive singer with a unique ear for arrangements, Monet is a fine songwriter, as evidenced by her original composition "Firefly." Her band includes **Yellowjackets** pianist **Russell Ferrante**. . . Painter **David K. Young**, of innumerable jam sessions in his downtown New York loft during the '60s, passed away May 22. Young's contributions to jazz history are documented in the combination art book/CD *Jazz Loft*, released last year on the Jazz Magnet label.

HIGHER GROUND

(Continued from previous page)

singing it and expressed interest in recording a duet. "It was a really cool experience," says Long. "I'd heard his voice on the radio for years. Then that day in the studio, hearing him in the next room was a weird experience. He was a very humble and gentle man." Avalon hits the road Sept. 20 for its fall tour, which will also feature Sparrow labelmate **212girl** and Reunion Records newcomer **Joey Williams**. Long says the group will be doing a few dates this summer, but most of its time will be spent enjoying the break before the tour starts. Long will be spending time with her husband of one year, **Myrrh artist Greta Long**, and **Palestina** is getting married July 28 to a former Los Angeles police officer whom she met last year when they walked down the aisle together at a mutual friend's wedding.

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| <ul style="list-style-type: none"> • DUPLICATION REPLICATION • VINYL PRESSING • CD ROM SERVICES • NO SERVICES FOR SALE • PROMOTION & MARKETING SERVICES • MUSIC DISTRIBUTORS • AUCTIONS • RECORDING STUDIOS • REAL ESTATE • INVESTORS WANTED • ETORES FOR SALE • EQUIPMENT FOR SALE • STORE SUPPLIES • FIXTURES • CD STORAGE CABINETS • GOLF PUTS • PUBLICITY PHOTOS • INTERNET/WEBSITE SERVICES • BUSINESS SERVICES • MUSIC INSTRUCTION | <ul style="list-style-type: none"> • BUSINESS OPPORTUNITIES • COMPUTER/SOFTWARE • MUSIC MERCHANDISE • EMPLOYMENT SERVICES • PROFESSIONAL SERVICES • DJ SERVICES • FINANCIAL SERVICES • LEGAL SERVICES • LEGAL NOTICE • ROYALTY AUDITING • TAX PREPARATION • BANKRUPTCY SALE • COLLECTABLES • PUBLICATIONS • TALENT • SONGWRITERS • SONGS FOR SALE • DEALERS WANTED • RETAILERS WANTED • WANTED TO BUY | <ul style="list-style-type: none"> • CONCERT INFO • VALUES • NOTICES/ANNOUNCEMENTS • VIDEO • MUSIC VIDEO • POSITION WANTED • LISTENING STATIONS • FOR LEASE • DISTRIBUTION NEEDED • EDUCATION OPPORTUNITY • HELP WANTED • MASTERING • AUDIO SUPPLIES • ROYALTY PAYMENT • PRINTING • MUSIC PRODUCTION • METAMUSIC • STAGE HYPOTHETIC • CO FAIRS & FESTIVALS • MUSIC WEBSITES • HOME PRODUCTS • NEW MUSIC |
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ARTISTS & MUSIC

Pensado Shuffles Old And New On Hit Mixes

ALTHOUGH HE HAS CONSISTENTLY scored seven top 10 hits in this year since the late 1980s, mix engineer Dave Pensado is riding especially high of late. His mix of "Lady Marmalade," by Christina Aguilera, Lil' Kim, Mya, and Pink from the *Moulin Rouge* soundtrack (Interscope), has reached and maintained the No. 1 position on The Billboard Hot 100, Top 40 Tracks, and Hot 100 Airplay charts.

But that is only one of Pensado's recent mixes that is prominent on charts and radio. He also mixed four of the songs on Destiny's Child's *Survivor* (Columbia), including the group's cover of the Bee Gees-penned ballad "Emotions," as well as the new Rockwilder remix of Janet's "All for You," featured prominently on the *MTV* *Icon* tribute to the artist. Other notable mixes include Brian McKnight's "Love of My Life," Black Eyed Peas' "Request Line" (featuring Macy Gray, and "Don't Talk" from Jon B's *Pleasures U Like* (Edmonds/Epic). Pensado is also slated to mix Rockwilder's underscore for the upcoming movie *How High*, featuring Redman and Method Man.

With these kinds of credits, it is interesting to note that Pensado came to mixing more by chance than design. It was once notable in that his experience—as a guitarist—is the means by which he brings a unique approach to creating. Touring extensively with various acts while in his 20s, he found the financial instability of the journeyman musician's life and sought to avoid it. As fate would have it, Pensado, doing live sound work in Atlanta to make ends meet, was approached and offered a job by the producers of Monarch Sound, the studio owned by Paul Davis—author of such hits as "I Go Crazy," "Cool Night," and "65 Love Affair"—and producer Paul Bonifant.

"My guitar playing had taken me about as far as I was going to go," Pensado says. "Guitar players are like the Old West gunfighters, except instead

of dying, you say, 'I'm going to try the engineering thing.' And I had an aptitude for it, though it was not something I ever thought I was going to be good at. In fact, most of my experiences in

the studio had kind of turned me off to the profession: When you're young and don't know what you're doing, they bully you around."

With Davis and Benton as mentors, Pensado learned the craft and, with popular music in transition in the late '70s and early '80s, became fascinated by new sound.

"The first time I heard 'computerized' music, which is what we were calling it then, I fell in love with it," he recalls. "I never went back to live stuff, as much as the music enthusiasts did. I actually mixed my first rap record in the late '70s, probably '79, and just fell in love with it. I couldn't get the rockers to do anything like that, so I gravitated toward the hip-hop and R&B side of things."

Pensado works at the 104-input Solid State Logic 9000 J Series console—which he considers an ideal desk for mixing—at the Enterprise in

Burbank, Calif.

"My profession is one of the only jobs in the world where you switch from left-brain to right-brain functions instantly, 20 times within a one-minute period," he notes. "The less you have to think about the mechanical process involved, the easier it is to make that switch. With a 9000, that's what I notice."

I don't realize I'm doing physical things. I hear something in my head, and the next thing I know I'm hearing it out of the speakers and don't remember touching the faders or knobs."

He also combines old and new technology, from analog tape and vintage outboard equipment—collected when it was affordable—to hard drive and software-based processing. That fusion of old and new, and a mixture of high- and low-end equipment—ranging from very low-cost guitar effects boxes to the most expensive equalizers, for example—is how Pensado brings a unique sound to his mixes. His approach to the soaring vocals of "Lady Marmalade" is no exception.

"Most engineers are looking for

transparency in everything from tape to outboard gear," he says. "I tend to look for the idiosyncrasies and let that piece of gear can bring. I will use one-half-inch [tape]—like the Quantegy G-14. I monitor the output of the 2-track machines, and don't really look at the meters. When I get that crunch or saturation that I like, that's where I leave it and try to have the one-half-inch all the way to the sound."

"A lot of the guitar amps that we liked in the early days weren't made to distort," Pensado adds. "It was something they tried to avoid. But we players like the color those tubes added. I guess that sensibility spilled over into my mixing."

Each vocal on "Lady Marmalade," Pensado confides, was simultaneously sent through an all-vintage tube signal chain and a more high-tech chain, including the Compressor Bank and FilterBank plug-ins from signal processing software developer McDSP. Blending the distinct signals and accentuating the tube side for the louder, screaming passages and the high-end side for the breathing, softer moments, he reveals, is the secret to his approach.

"I use everything from a \$50 piece of gear to an NTI or Avalon EQ," he says, "and other esoteric stuff too. When you sit down to mix, why not use all the cards in the deck?"

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 9, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya, Pink & Elephant (Interscope)	FIESTA R. Kelly Featuring Jay-Z Tone and Keri, Precision (Jive)	DON'T HAPEN TWICE Kelly Chesney S. Cannon, N. Wilson, J. Kennedy (RCA)	IT'S BEEN AWHILE Strom (Fip/Electra EEC)	IT'S BEEN AWHILE Strom (Fip/Electra EEC)
RECORDING MEDIUM (Location) Engineer(s)	WESTLAKE AUDIO (Nashville) ROYALTYE STUDIOS (N. Hollywood, CA) ENTERPRISE Burbank, CA Brian Springer, Michael C. Ross, Quint 107 (Burbank)	ROCK LANO (Nashville) Abei Garibaldi, Ian Menness	SOUNDSTAGE (Nashville) Jim Cotton	NRG (N. Hollywood, CA) LOW VIBE FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez	NRG (N. Hollywood, CA) LOW VIBE FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez
CONSOLES/ DAW(S)	Neve VR 15L 4000, SSL 9000 J/ Pro Tools	SSL 4000 EG Pro Tools	SSL 9000 J	Neve 8068, Neve 8078 Pro Tools	Neve 8068, Neve 8078 Pro Tools
RECORDERS(s)	Pro Tools	Pro Tools	Sony 3348	Studer A827, Studer S20, MK3/ Pro Tools	Studer A827, Studer S20, MK3/ Pro Tools
RECORDING MEDIUM	Pro Tools	Ampex 499	Quantegy 4667 1.2"	Quantegy CP9	Pro Tools, Quantegy CP9
MIX DOWN/ STUDIO(S) (Location) Engineer(s)	ENTERPRISE (Burbank, CA) Dave "Hard Drive" Pensado	HIT FACTORY (New York) Rich Travali	SOUNDSTAGE (Nashville) Kevin Beamish	SOUNDTRACK (New York) Andy Wallace, Steve Sisco	SOUNDTRACK (New York) Andy Wallace, Steve Sisco
CONSOLES/ DAW(S)	SSL 9000 J/ Pro Tools	Neve VR	SSL 9000 J	SSL G Series w/ Ultratim	SSL G Series w/ Ultratim
RECORDERS(s)	Pro Tools	Studer A827	Studer D827, Pro Tools	Studer A827	Studer A827
MIX DOWN/ MEDIUM	Quantegy CP9 1.2"	2" analog tape	Quantegy 499 1.2"	Studer 1.2", Quantegy 499	Studer 1.2", Quantegy 499
MASTERING (Location) Engineer	DADIS MASTERING (Studio City, CA) Eddy Schreyer	BATTERY MASTERING (New York) Chaz Harper	GEORGETOWN (Nashville) Denny Purcell	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CO-CASSSET MANUFACTURER	UNI	BMG	BMG	WEA	WEA

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Ivor Wins Confirm David's Status Young British Star Scoops Three Awards At Prestigious Event

BY NIGEL HUNTER

LONDON—Each year sees the number of new music-award ceremonies around the globe increase, with their inevitable flurry of attendant telecasts. And yet, in its 46th year without a broadcast partner, one of the industry's oldest awards shows is now hailed as "simply the U.K.'s most prestigious music ceremony."



DAVID

The description comes from Peter Reichardt, newly promoted chairman/CEO of EMI Music Publishing U.K., and the event in question is the Ivors—the annual Ivor Novello Awards. The Ivors for 2000 were presented May 24 at London's Grosvenor House Hotel in a star-studded ceremony that generated extensive press coverage.

This year, R&B artist Craig David's disappointment at being passed over at the Brit Awards

in February was answered when he won three Ivors, best contemporary song for "Seven Days," which David wrote with Mark and Darren Hill (published by Windswept Music, Warner/Chappell Music); songwriters of the year, shared with Hill; and, for "Woman Trouble,"

THE IVORS

written with Hill and Artful Dodger (Windswept Music, Warner/Chappell Music), and Sherlock Holmes Music).

The awards ceremony, presented by the British Academy of Composers and Songwriters and sponsored by the Performing Right Society (PRS), also witnessed the longest standing ovation in its history, when Stevie Wonder was called to the stage to receive the third special international award, which was introduced to recognize major contributions to British and

international music by non-British writers. Wonder responded with a brief speech of touching humility and an a cappella version of "Knocks Me off My Feet."

There was also warm acclaim for film composer John Barry, when he was presented with the second Academy fellowship by Academy president Tim Rice and chairman Guy Fletcher. Paul McCartney was the first recipient of this honor last year.

The PRS Award for outstanding contribution to British music was presented by Pete Townshend of the Clash, whom he called "a fucking gorgeous bunch of blokes." The Who guitarist returned to the stage later to receive the lifetime achievement award. Roy Wood was named the ninth winner of the outstanding song collection award, and tennis star Pat Cash presented Iron Maiden with the international achievement statuette.

Best song musically and lyrically was "Babylon," written and performed by David Gray (Chrysalis Music). Best original music for a TV/radio broadcast was for BBC TV's *Gormenghast*, composed by Richard Rodney Bennett (Novello & Co.). Best original film score was for 20th Century Fox's *X-Men*, composed by Michael Kamen (EMI Music Publishing). The PRS most-performed work was "Pure Shores" (Universal Music Publishing, Rondor Music, and EMI Music Publishing). The award was collected by a tearful Shaznay

(Continued on page 47)

APRA Awards Honor Global Achievements

BY CHRISTIE ELIEZER

SYDNEY—"It's a long way to the top if you wanna rock and roll," says Australian hard rock legends AC/DC in 1991.

That theme reverberated through the Australasian Performing Right Association's (APRA) annual awards, held May 28 at Sydney's A/C Convention Centre. Throughout the evening, the 900



HOOPER

guests were rerouted in different ways how Australian songwriters and composers have long been making their presence felt on the global market.

Making sure it wasn't a strictly nostalgic evening, however, were such up-and-coming writers as rock band Kipper Heik's 18-year-old singer Ella Hooper and her 21-year-old guitarist brother Jesse, who picked up the best songwriter's trophy. The band had returned on the morning of the awards from the U.S., where it had been touring behind the 382nd Universal debut album, *Reflector*.

Ella Hooper, the first female recipient of the accolade, says, "These [awards] are about getting noted as a songwriter, which is important to me because I'm not just a performer, I'm a songwriter." The act's publishing is with Wah Wah Music/EMI Music. Universal stakeholder Powerlawrence, which won the song of the year for "My Hapiness" (Festival Music), is currently touring North America.

Daniel Jones of Savage Garden picked up most performed Australian work overseas for "I Knew I Loved You" (Rough Cut/Warner Chappell). Jones told the audience, "This is probably the most prestigious award a songwriter can get."

Graham Goble of Little River Band was presented with a BMI plaque from president/CEO Frances Preston for 4

(Continued on page 51)

Top 10 Aussie Songs Unveiled At APRA Event

BY CHRISTIE ELIEZER

The APRA awards night was capped off by the unveiling of the list of the body's top 10 Australian songs. Voted for by 100 music industry representatives, the list was compiled to celebrate the APRA's 75th anniversary.

Media speculation about the contents of the list had been unprecedented after song Nos. 11-30 were announced at an earlier function May 2 in Sydney.

Topping the list was the Easybeats' "Friday on My Mind" (pub-

(Continued on page 51)



VANCE

Reichardt Promotion Points To Focus On U.K. Publishing

BY LARS BRANDLE

LONDON—At the Ivor Novello Awards May 24, Peter Reichardt celebrated the ongoing success of EMI Music Publishing writers. This time around, victory came in the unlikely shape of Paul Joyce, the man behind the U.K. No. 1 "Can We Fix It?" by children's TV character Bob the Builder.

A few days later, London-based Reichardt was telling *Billboard/Bulletin* (May 30) about some restructuring work of a kind with which the aforementioned Bob might be unfamiliar, as Reichardt discussed his promotion from managing director to chairman/CEO.

As part of the move, Reichardt relinquishes his responsibilities as president of EMI Music Publishing Continental Europe immediately. Pronouncing himself "thrilled to bits," he says, "We had a long hard look at what we needed [and] where we see ourselves over the next three to five years, and I think the general feeling [was] that my talents were not wasted on the European job, but

perhaps a little diverted. [EMI Music Publishing chairman/CEO Martin] Randier and I looked at where all the money's earned—historically it has been out of the U.S. and the U.K., and the European role was taking up a little bit more time than I would have liked."

The managing directors of EMI Music Publishing's various European affiliates now report to London-based Terry Foster-Key, executive VP of continental European operations. Reichardt continues to report to Randier. Describing the changes as "a re-focusing," Reichardt insists that "it's really playing to our strengths."

"I came to the conclusion that if you have the right MDs in the various European territories—France, Germany, Italy, Sweden, etc.—then they should be finding acts in those particular territories," Reichardt concludes. "We believe that U.K. music has turned a very important corner, and we really want to capitalize on that over the next [few] years and into the future."



REICHARDT

Spanish Superstar Sanz Makes English Debut

BY HOWELL LLEWELLYN

MADRID—Spanish music's biggest rising star, Alejandro Sanz, has taken his first steps toward attracting a mainstream English-speaking audience, recording his first song in English with fellow Warner act the Corrs.

The new recording, scheduled for a June 11 release in Spain and Portugal, is included on a special edition of his latest Warner Music album, *El Alma Al Aire* (The Bared Soul), to promote a four-month Spanish tour running June 16-Sept. 22.

The special edition boasts two more songs than the original version, which, according to Warner Spain, has sold 2.1 million units—1.3 million in Spain alone—since its September 2000

release. One is an English translation of the album's hit, "Un Noche," retitled "The Hardest Day of My Life," while the other features Sanz and the Corrs singing in Spanish on "Una Noche," a translation of "One Night" from the Irish band's *In Blue* album (143/Lava/Atlantic).



SANZ

"Singing with the Corrs was really fantastic," Sanz says. "I was nervous at first about singing in English, but I found it very attractive. The way of building phrases and measuring them is different, and I was singing in a way

I don't sing in Spanish. I was surprised how much I enjoyed it."

"Una Noche" has already been released on the version of *In Blue* launched last year in Latin American territories only. Spain was the first territory outside Ireland where the Corrs found success, and it continues to be fertile ground for the band. The special edition is initially scheduled for release in Spain and Portugal only. First shipment will be of 25,000 units with a redesigned cover.

The Spanish all-stadium tour is Sanz's first in Spain for three years, and more than 500,000 people are expected to see him perform. Beatriz Pérez, international exploitation man-

(Continued on page 51)

HITS OF THE WORLD

THIS LAST		GERMANY		U.K.		FRANCE	
WEEK	LAST	WEEK	LAST	WEEK	LAST	WEEK	LAST
1	NEW	1	SINGLES	1	NEW	1	SINGLES
1	NEW	1	MESSIAH H. TOKYO SAKURAIHAN HADJIRAH	1	ANGEL SHAGGY FEATURING RAYMOND WEA	1	IT'S BANNING MR. GHER HALLIWEH
2	1	2	JERZETO KIKRI KIKI JOHNS ENTERTAINMENT	2	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	2	OF CEREMONES MESSIAH FEATURING RICARDO
3	NEW	3	NEW	3	TRAVIS WEA	3	NEW
4	NEW	4	NEW	4	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	4	NEW
5	NEW	5	NEW	5	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	5	NEW
6	NEW	6	NEW	6	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	6	NEW
7	NEW	7	NEW	7	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	7	NEW
8	NEW	8	NEW	8	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	8	NEW
9	NEW	9	NEW	9	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	9	NEW
10	NEW	10	NEW	10	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	10	NEW
11	NEW	11	NEW	11	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	11	NEW
12	NEW	12	NEW	12	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	12	NEW
13	NEW	13	NEW	13	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	13	NEW
14	NEW	14	NEW	14	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	14	NEW
15	NEW	15	NEW	15	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	15	NEW
16	NEW	16	NEW	16	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	16	NEW
17	NEW	17	NEW	17	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	17	NEW
18	NEW	18	NEW	18	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	18	NEW
19	NEW	19	NEW	19	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	19	NEW
20	NEW	20	NEW	20	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	20	NEW
21	NEW	21	NEW	21	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	21	NEW
22	NEW	22	NEW	22	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	22	NEW
23	NEW	23	NEW	23	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	23	NEW
24	NEW	24	NEW	24	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	24	NEW
25	NEW	25	NEW	25	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	25	NEW
26	NEW	26	NEW	26	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	26	NEW
27	NEW	27	NEW	27	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	27	NEW
28	NEW	28	NEW	28	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	28	NEW
29	NEW	29	NEW	29	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	29	NEW
30	NEW	30	NEW	30	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	30	NEW
31	NEW	31	NEW	31	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	31	NEW
32	NEW	32	NEW	32	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	32	NEW
33	NEW	33	NEW	33	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	33	NEW
34	NEW	34	NEW	34	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	34	NEW
35	NEW	35	NEW	35	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	35	NEW
36	NEW	36	NEW	36	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	36	NEW
37	NEW	37	NEW	37	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	37	NEW
38	NEW	38	NEW	38	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	38	NEW
39	NEW	39	NEW	39	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	39	NEW
40	NEW	40	NEW	40	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	40	NEW
41	NEW	41	NEW	41	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	41	NEW
42	NEW	42	NEW	42	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	42	NEW
43	NEW	43	NEW	43	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	43	NEW
44	NEW	44	NEW	44	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	44	NEW
45	NEW	45	NEW	45	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	45	NEW
46	NEW	46	NEW	46	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	46	NEW
47	NEW	47	NEW	47	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	47	NEW
48	NEW	48	NEW	48	DO YOU WANT ME? IT PIED PAPER TO THE MASTERS	48	NEW

WITS OF THE WORLD[®]

CONTINUED

EUROCHART		06/05/01	MUSIC & MEDIA
THIS LAST WEEK		SINGLES	
1	NEW	INEL SHAGGY FEATURING RAYMOND	WCA
2	3	IT'S RAINING ME GARY HALLIWELL	WCA
3	1	WOLF AGAIN ATOMIC KITTEN	WCA
4	2	IT WASN'T ME SHAGGY FEATURING RAYMOND	WCA
5	4	LAYED-A-LIVE (THE ROMEO SONG)	SAFRI DUO
6	1	CLINT EASTWOOD GORILLAZ	WCA
7	5	HOW NOW (IT'S MY NAME) LUC BOWE	WCA
8	5	DETECTIVE CHLOE SURVIVOR	COLUMBIA
9	7	SURVIVOR DESTINY'S CHILD	COLUMBIA
10	NEW	TRANS INDEPENDENCE	
		ALBUMS	
1	R.E.M. REVEAL	WARRIOR BROS	
2	RON JIVI ONE WHO NIGHT 1985-2001	UNIVERSAL	
3	2	DEPECHE MODE EXCITER	WCA
4	4	WOLF AGAIN ATOMIC KITTEN	WCA
5	4	DETECTIVE CHLOE SURVIVOR	COLUMBIA
6	6	SMASHY HOT SHOT	WCA
7	7	ROB HARVEY & THE WALLS ONE LOVE-THE VERY BEST OF ROB HARVEY & THE WALLS	WCA
8	NEW	AIR 10 000 HZ LEGEND	UNIVERSAL
9	NEW	GORILLAZ GORILLAZ	WCA
10	10	ANASTACIA NOT THAT KIND	WCA

NEW ZEALAND		(Record Publications Ltd.) 06/05/01
THIS LAST	WEEK	ALBUMS
1	1	HAYLEY WESTERNA HAYLEY WESTERNA UNIVERSAL
2	NEW	ROB HARVEY & THE WALLERS ONE LOVE-THE VERY BEST OF ROB HARVEY & THE WALLERS WCA
3	2	TOOT LUTERALLA TOOT LUTERALLA DISCO
4	3	ODD NO ANGEL ARTISTS
5	4	ROB DYLAN THE BEST OF ROB DYLAN VOL. 1 & 2 SONY
6	5	DESTINY'S CHILD SURVIVOR SONY
7	7	CRAIG DAVID BORN TO DO IT SMOKE-ING
8	9	WESTSIDE COAST TO COAST BMS
9	NEW	GORILLAZ GORILLAZ EM
10	NEW	BORN BORN UNIVERSAL

SWEDEN		(SPL) 06/06/01
THIS LAST	WEEK	
1	NEW	SINGLES
2	1	ANNE SHAGGY FEATURING RAYMOND WACHS
3	1	DADDY IN DADDY DADDY
4	1	IT WOULD BE MY FAVORITE ANTHEM (BONER)
5	1	DETECTIVE CHLOE SURVIVOR
6	4	DETECTIVE CHLOE SURVIVOR
7	5	DETECTIVE CHLOE SURVIVOR
8	6	DETECTIVE CHLOE SURVIVOR
9	7	DETECTIVE CHLOE SURVIVOR
10	8	DETECTIVE CHLOE SURVIVOR
		ALBUMS
1	2	THOMAS LUND FEESTEN HAR BORJAST - (SPL) SINGLES 1997-2001 ANDERSON
2	1	EXCELLENCE THE RECORD OF EXCELLENCE BOB HARVEY & THE WALLS ONE LOVE - THE VERY BEST OF BOB HARVEY & THE WALLS
3	1	DETECTIVE CHLOE SURVIVOR
4	1	DETECTIVE CHLOE SURVIVOR
5	1	DETECTIVE CHLOE SURVIVOR
6	1	DETECTIVE CHLOE SURVIVOR
7	1	DETECTIVE CHLOE SURVIVOR
8	1	DETECTIVE CHLOE SURVIVOR
9	1	DETECTIVE CHLOE SURVIVOR
10	1	DETECTIVE CHLOE SURVIVOR

NORWAY		(Verdens Gang Norway) 06/05/01
THIS LAST	WEEK	SINGLES
1	1	BUTTERFLY CRAZY TOWN COLUMBIA
2	1	ONE IN A MILLION BOSSON WCA
3	NEW	INEL SHAGGY FEATURING RAYMOND WCA
4	NEW	TRANS INDEPENDENCE
5	2	ANOTHER DAY IN PARADISE BRANCO & RAY WCA
6	3	COMING ALIVE TITTO SUPERSTARDOMMER
7	5	PLAYED-A-LIVE (THE ROMEO SONG) SAFRI DUO
8	6	PIRANHA DANCE RADIOHEAD WCA
9	7	DETECTIVE CHLOE SURVIVOR COLUMBIA
10	8	SURVIVOR DESTINY'S CHILD COLUMBIA
		ALBUMS
1	1	R.E.M. REVEAL WARRIOR BROS
2	1	DESTINY'S CHILD SURVIVOR COLUMBIA
3	1	DESTINY'S CHILD SURVIVOR COLUMBIA
4	1	DESTINY'S CHILD SURVIVOR COLUMBIA
5	1	DESTINY'S CHILD SURVIVOR COLUMBIA
6	1	DESTINY'S CHILD SURVIVOR COLUMBIA
7	1	DESTINY'S CHILD SURVIVOR COLUMBIA
8	1	DESTINY'S CHILD SURVIVOR COLUMBIA
9	1	DESTINY'S CHILD SURVIVOR COLUMBIA
10	1	DESTINY'S CHILD SURVIVOR COLUMBIA

SPAIN		(APRIL/MUSI 05/01/01)
THIS LAST WEEK		
SINGLES		
1	1	WE RIDE TO TOWN MANU CHAO VIRGIN
2	2	LA DANZA DEL FANTASMA DE LOS LUCHEROS
3	7	NUNCA EL TIEMPO ES PERDIDO MANOLO GARCIA
4	6	LA DANZA DEL FANTASMA DE LOS LUCHEROS
5	6	PLAYA-LA (THE BONGO SOUND) SAFRI KUNZI (UNIVERSAL)
6	5	THE HAVING ME GIVE HALLIWELL D&B
7	NEW	100 MILES NORTH BON JOVI MERCURY
8	NEW	MAGA DE NA CAPEL QUINLAN WEA
9	10	THE REFERENCE KISS WEA
10	7	WHAT FEELS LIKE FOR A GIRL MACDONA
ALBUMS		
1	1	NUNCA EL TIEMPO ES PERDIDO MANOLO GARCIA
2	NEW	ONE WHO WENT INTO LIFE 1985-2001 MANOLO GARCIA
3	5	LA DANZA DEL FANTASMA DE LOS LUCHEROS
4	NEW	MELVIN PEACES DE CHILD D'ARNO
5	NEW	LA DANZA DEL FANTASMA DE LOS LUCHEROS
6	NEW	LA DANZA DEL FANTASMA DE LOS LUCHEROS
7	NEW	LA DANZA DEL FANTASMA DE LOS LUCHEROS
8	NEW	LA DANZA DEL FANTASMA DE LOS LUCHEROS
9	NEW	LA DANZA DEL FANTASMA DE LOS LUCHEROS
10	NEW	LA DANZA DEL FANTASMA DE LOS LUCHEROS

PORTUGAL		(Portugal) 06/05/01
THIS WEEK	LAST WEEK	ALBUMS
1	1	SCORPIONS: ACQUISTA <small>WCA</small>
2	2	NO DIO: NIO <small>ADRIANO</small>
3	3	LARA FARIAS: LARA FARIAS <small>SONY</small>
4	4	NELLY PARTIDO: WHOA, NELLY! <small>INTERCOMUNICAL</small>
5	NEW	ZUTOS & PONTAPES: XOX <small>SM</small>
6	5	RON KRY: ONE WILD NIGHT LINE 1985-2001 <small>INTERCOMUNICAL</small>
7	7	SHWARKE: I OUGHT'N TO GIVE YOU A SHOT IN THE HEAD <small>SONY</small>
8	NEW	GRACY TOWN: THE GIFT OF GAME <small>SONY</small>
9	6	R.E.M.: REVEAL <small>INTERCOMUNICAL</small>
10	10	LIMP RIDER: CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER <small>INTERCOMUNICAL</small>

DENMARK		(IFPI/Media Research)	05/31/01
THIS LAST WEEK		SINGLES	
1	NEW	INEL SHAGGY FEATURING RAYMOND	WCA
2	1	INEL SHAGGY FEATURING RAYMOND	WCA
3	2	INEL SHAGGY FEATURING RAYMOND	WCA
4	3	INEL SHAGGY FEATURING RAYMOND	WCA
5	4	INEL SHAGGY FEATURING RAYMOND	WCA
6	5	INEL SHAGGY FEATURING RAYMOND	WCA
7	6	INEL SHAGGY FEATURING RAYMOND	WCA
8	7	INEL SHAGGY FEATURING RAYMOND	WCA
9	8	INEL SHAGGY FEATURING RAYMOND	WCA
10	9	INEL SHAGGY FEATURING RAYMOND	WCA
ALBUMS			
1	4	SCORPIONS ACQUISTA	WCA
2	3	SCORPIONS ACQUISTA	WCA
3	2	SCORPIONS ACQUISTA	WCA
4	1	SCORPIONS ACQUISTA	WCA
5	5	SCORPIONS ACQUISTA	WCA
6	6	SCORPIONS ACQUISTA	WCA
7	7	SCORPIONS ACQUISTA	WCA
8	8	SCORPIONS ACQUISTA	WCA
9	9	SCORPIONS ACQUISTA	WCA
10	10	SCORPIONS ACQUISTA	WCA

FINLAND		(Radio/Musi FM Finland) 06/04/01
THIS LAST	WEEK	ALBUMS
1	1	APULANTA HENRIOLA 10 LENTIN
2	2	APULANTA HENRIOLA 10 LENTIN
3	3	THE RASINOS INTO PLAINGLASS
4	4	THE WILD NIGHT LIVE 1985-2001
5	5	WETTERVINDEN
6	6	MAIRA VILKUNEN MIEHET, KUTAJAT JA VIIVAT
7	7	THE RASINOS INTO PLAINGLASS
8	8	LINEAR PARK UNIVERO THEATRUM
9	9	LINEAR PARK UNIVERO THEATRUM
10	10	LEHTOVAROJEN INTERMISSION NUCLEUS BALT
11	11	STRANINGS I NEED YOU CLOWNWARD
ARGENTINA		(Musi FM) 05/01/01
THIS LAST	WEEK	ALBUMS
1	1	LOS NOCHEROS SENA DE ANORI
2	2	LOS NOCHEROS SENA DE ANORI
3	3	VARIOUS ARTISTS EXAGERADISMO 2001
4	4	WALTER BARRIA LA PURA SENSACION
5	5	VARIOUS ARTISTS ANGEL
6	6	BARAFIA CORTA DIMENSION LEXER
7	7	BARAFIA CORTA DIMENSION LEXER
8	8	THE WILD NIGHT LIVE 1985-2001
9	9	THE WILD NIGHT LIVE 1985-2001
10	10	UNIVERSAL
11	11	ESTOPA
12	12	THE WILD NIGHT LIVE 1985-2001

MUSIC

THE LATEST MUSIC NEWS

EDITED BY NIGEL

FOLLOWING THE SUCCESS of his 1998-released sleeper, *Clandestino* (Virgin France), which eventually sold 2.5 million copies and belatedly topped the French chart last year, **Manu Chao's** sophomore solo album, *Prozima Estacion: Esperanza* (Nest Station: Hope), was released June 4-5 worldwide. One of the most-anticipated Spanish-language rock releases of 2001, the 17-track album is a logical continuation of the style forged on *Clandestino*, an audacious Latin/world-music-tinged opus sung by Chao not only

in Spain but also in Portuguese, French, and English. The first single, "Me Gustas Tu," featuring Madrid's Pazar, hit No. 2 on the airplay charts in Italy and Spain—the highest chart positions he has ever achieved in those territories. *Proxima Estacion: Esperanza* is also Chao's first album release with Virgin Records America. The launch of Chao's official Web site, Manuchao.net, will coincide with the album release. A charismatic and politically motivated performer, Chao toured Central and South America twice last year. He embarks on

11 in Athens, which includes a July 7 concert in New York's Central Park for the Summerstage festival.

MILLANE KING

TOM WAITS WILL COLLABORATE with two Scandinavian musicians on an album of music composed by the 19th-century Danish playwright *Woyzeck*. Stage director **Robert Wilson** created a modern, minimalist version of German playwright **Georg Büchner's** nihilistic social drama for a Copenhagen premiere last autumn, while **Waits** wrote the music for the play. The pieces, **Kathleen Brennan** says, "became one of the most talked-about pieces of theater ever staged in Denmark. In the wake of its success, *Woyzeck* will tour Europe this fall, with the original Danish cast visiting Berlin; Stockholm; Dublin; Wrocław, Poland; Madrid, Toulouse, France; and Paris. More cities are to be added. Danish hand-dancer **Bent Clausen** and Swedish co-dancer **Bengt**

working on the album, and they expect to finish in the studio by early July.

CHARLES FERRO

THE MEDIA ATTENTION captured by the New Zealand launch of Dimmer's album *Believe You Are a Star* has "exceeded that of any local artist we've launched in years," according to Columbia promotions manager Turlough Carroll. Essentially a solo project, Dimmer is the latest incarnation of former Straitkriter Fits front man Shayne Carter. That band was the figurehead of the influential New Zealand rock scene. By the time of his death in early '96 and was eventually signed by Arista Records in 1995. Since winding up Straitkriter Fits in 1996, Carter has distanced himself musically from the edgy rock anthems that characterized the Fits and concentrated instead on developing a tension-laden, groove-driven

MUSCLES

FROM AROUND THE PLANET

BY MEL WILLIAMSON

style. In its launch week, *I Believe You Are a Star* secured unanimously glowing reviews in the New Zealand music press and high-profile stories on both of the country's top-rated TV news broadcasts. Carter has assembled a wide band and will tour in June. Carolan adds that Sony Music New Zealand will be servicing affiliates worldwide with a Dimmer electronics press kit.

DAVID MONICKELE

TWO NEW LATIN JAZZ ALBUMS with a Spanish pedigree confirm the vitality

and growing worldwide popularity or the style. *Calles 54* (Blue Note) is the exuberant soundtrack of the film by Oscar-winning Spanish director **Fernando Trueba**. It was conceived as a musical portrait of Latin jazz eminences, from such pioneers as **Chico O'Farrill**, **Tito Puente**, and **Cachao**, to a younger generation that includes pianist **Michel Camilo**, **Jerry Gonzales**, and **Paquito D'Rivera**.

Jazzpana II from Germany's Act Music, the follow-up to 1993's Grammy-nominated *Jazzpana*, is another high

<p>orable moments include Gerardo Nunez's wonderfully articulated Flamenco guitar and Perico Sambeat and Jorge Pardo's sizzling sax exchanges. Saxophonist Michael Brecker and guitarist Fared Hake are musical guests.</p> <p>Flamenco jazz pianists Chano Domínguez plays on both CDs. "Latin American music has had close links with Spanish music," he says. "These two worlds have been in contact," he says. "These albums have been a very positive experience for Latin jazz in general."</p> <p>THE AUSTRALIAN LEG of Kylie Minogue's <i>A Night Like This</i> tour has become the biggest by a solo artist Down Under. Its original six shows ballooned to 22, with</p>	 <p>DOMÍNGUEZ</p>
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TEARY BERNIE

Laver Arena and a record-breaking nine concerts at the Sydney Entertainment Center. Promoter Frontier Touring Company's managing director **Michael Gudinski** reports total ticket sales of 200,000, with a gross of \$10 million Australian (\$5 million). Shows were also sold on DVD releases, including the label, Festival Mushroom Records (also on Larphone for most of the world) predicts that the singer's *Light Years* album will reach sales of 350,000 units. During the tour, which ended May 17, Minogue launched her own brand of Love Kylie underwear in a partnership with Victoria's Secret. The singer's Holophone. Press reports suggest that 32-year-old Minogue, estimated to be worth \$20 million Australian (\$10 million), will star in the stage musical *The Prince and the Showgirl* in London next year.

CHRISTIE ELLIZER

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

FOLLOWING THE SUCCESS OF HIS 1998-released sleeper, *Clandestino* (Virgin France), which eventually sold 2.5 million copies and helped topped the French chart last year, Manu Chao's sophomore solo album, *Proxima Estacion: Esperanza* (Nest/Star: Hope), was released June 4-5 worldwide. One of the most-anticipated Spanish-language rock releases of 2001, the 17-track album is a logical continuation of the style forged on *Clandestino*, an audacious Latin/world-music-jungo opus sung by Chao not only in Spanish but also in Portuguese, French, and English. The first single, "Me Gustas Tu," featuring Madrid's Paz, hit No. 2 on the airplay charts in Italy and Spain—the highest chart positions he has ever achieved in those territories. *Proxima Estacion: Esperanza* is also Chao's first album ever staged in Latin America. The launch of Chao's official Web site, Manuchao.net, will coincide with the album release. A charismatic and politically motivated performer, Chao toured Central and South America twice last year. He embarked on a new three-month tour kicking off June 11 in Athens, which includes a July 7 concert in New York's Central Park for the Summerstage festival.

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CHARLES FERRO

THE MEDIA ATTENTION captured by the New Zealand launch of Dimmer's album *I Believe You Are a Star* has "exceeded that of any local artist we've launched in years," according to Columbia promotions manager Turlough Carolan. Essentially a solo project, Dimmer is the latest incarnation of former *Straitjacket Fits* front man Shayne Carter. That band was the figurehead of the influential New Zealand all-rock flying-Nunz label in the early

Label Vet Kulawick Launches Linus Start-Up Makes A Splash In Its First Year With Sexsmith Disc

BY LARRY LEBLANC

TORONTO—Canadian independent label and publisher Linus Entertainment has kicked off its start-up year with two impressive worldwide signings and, for its inaugural release, the domestic licensing of a long-delayed Sexsmith disc.

Having signed Toronto-based female power-pop rockers Tuuli and Toronto's By Divine Right in January, Linus issued Canadian singer/songwriter Sexsmith's fourth album, *Blue Boy*, June 5.

The album was recorded while Sexsmith was under worldwide contract to Interscope Records in the U.S., which had released his first three albums. After Interscope balked at releasing *Blue Boy*, Sexsmith and the label parted ways late last year. The album was released June 5 by Cooking Vinyl in Europe and the U.K. and by Spin Art in the U.S. (*Billboard*, June 9).

Linus Entertainment president/CEO Geoff Kulawick is elated at being able to license the album. "When I heard Ron was getting out of his Interscope deal in January, I rushed out to his manager Michael

Dixon," he says. "He was very excited about Ron being with an independent label [for Canada]."

While widely embraced by Canadian music critics, Sexsmith's presence on domestic radio and TV is virtually nonexistent. "Ron wants to be the next Neil Young, but he's known in his home country," notes Dixon, of Nashville-based Michael Dixon Music Management. "We felt we could do it best through a deal with Linus, while still being within major-label distribution [with Warner Music Canada]."

"Almost 85% of what Ron sells is outside North America. Japan is his biggest territory, with 30,000-50,000 units per release. We figure [that] will be the first release on a new label in Canada, with Geoff—who loves his music—was the way to go."

Dixon is currently negotiating with several major labels for a worldwide deal for Sexsmith. However, he indicates that if Linus "puts Ron on the map," the Canadian arrangement might be expanded into a

longer-term deal.

With private-equity financing of more than \$652,000 from unnamed venture-capital partners, Kulawick formed Linus on Jan. 1, 2001, after resigning as director of A&R at Virgin Records Canada in the fall of December 2000. With offices in downtown Toronto, Linus' staff includes Michael Shumak, VP of business development; Thomas Schneider, director of new media; and Nancy Malek, director of marketing and communications.

The company, originally known as Linus Recording, was initially to be affiliated with EMI Music Canada, but a deal was subsequently scrapped by the major. Kulawick then incorporated a new company as Linus Entertainment, and after several offers, signed a pressing and distribution deal with Warner Canada in April (*Billboard/Bulletin*, April 10).

"Geoff and I were both surprised how fast the deal went down," says Dave Torgerson, Warner Canada senior VP, domestic. "From when we called signing, the deal was exactly one week. This is the best of both worlds for us. There's really no in-the-trenches, front-line labels like Linus in Canada, and Geoff has a hell of a track record."

"The deal extends Warner's A&R reach in Canada," contends Kulawick. "At the same time, if there are significant sales in Canada, Dave will be able to tip off his international affiliates to what is happening here. But Warner does have a first-look provision [internationally]."

Linus' first worldwide signing, inked Jan. 4, was Tuuli. Formed in 1997, Tuuli debuted the same year with a self-released five-song cassette. On May 24, Avex began releasing a 24-hour music and video feed, *avexnet TV*, on its general internet site (avexnet.or.jp) and at windowsmedia.msn.co.jp.

The band's debut album for Linus is slated for the first quarter of 2002.

"The girls like Geoff and the vision [Continued on next page]

newsline...

THE SOUTH AFRICAN AFFILIATES of EMI Music Publishing, BMG Music Publishing and Sony Music Entertainment have reached a settlement over the calculation of mechanical royalties on select recordings. Terms were not revealed. The agreement follows a summons issued last year (*Billboard*, Aug. 26, 2000) by EMI Music Publishing and BMG Music Publishing against Sony over unpaid songwriter royalties on Celine Dion 1996 releases "Falling Into You." The dispute centered on recent computerized royalty flow to retailers, music clubs, and other trade entities in lieu of discount on invoices, as well as alleged nonpayment of songwriter royalties on those units.

DAVID COETZER

ITALIAN CULTURE MINISTER Giovanni Meloni has extended indefinitely Mauro Mauro's term as special commissioner for troubled artists' rights society SIAE. Mauro, who took the post in July 1999, will stay in charge until the society's financial affairs are in order—there is speculation that he will eventually be appointed as president. SIAE reported a net profit of 3.5 billion lire (\$1.7 million) for 2000; the predicted figure for 2001 is 24 billion lire (\$12 million).

MARK WARDEN

BPI

LABELS BODY the British Phonographic Industry (BPI) will hold its annual general meeting (AGM) July 25 at the record industry-funded Brit School for Performing Arts and Technology in Croydon, south London. The school previously hosted the AGM in 1997; in recent years, the event has taken place at the British Academy of Film and Television Arts building in central London. The switch of venues marks the beginning of the school's 10th anniversary year. The BPI confirms that current chairman Rob Dickens (also chairman of Sony-affiliated label Instant Karma) has agreed to remain in the post for another year and that his appointment will be ratified at the AGM.

TOM FERGUSON

SPAIN'S AUTHORS AND PUBLISHERS SOCIETY, SGAE, held the first-ever overseas meeting of its international bureau chiefs (except Japan) and its Caribbean branch members on consecutive days during the May 16-20 Cubadisco music trade fair in Havana. Led by a Spanish contingent, including executive president Teddy Bautista, the bureau chiefs included New York-based Emilio Garcia, who covers the U.S. and Canada. Others came from SGAE bureaus in Buenos Aires, Rio de Janeiro, Havana, and Mexico City, and a representative from Miami attended. The earlier members' meeting day attracted Grammy winners Chucho Valdés and Los Van Van founder Juan Formell.

HOWELL LLEWELYN

JAPAN'S LEADING INDEPENDENT LABEL Avex Inc. and Tokyo-based Microsoft Co. Ltd. (a subsidiary of Microsoft Corp.) have agreed to cooperate on the broadband distribution of entertainment content. The deal allows Avex to use Microsoft's Windows Media technologies to improve the quality of streamed video on its "Channel A" internet music-information service. On May 24, Avex began releasing a 24-hour music and video feed, *avexnet TV*, on its general internet site (avexnet.or.jp) and at windowsmedia.msn.co.jp.

STEVE MCCLURE

MARTIN BRENN, managing director of Columbia Germany, has stepped down from his post for "personal reasons." Recently bereaved Brenn intends to take a 12-month sabbatical and spend time with his family. Jochen Leuschner, president/managing director of Sony Music GSA, says he expects Brenn to "successfully resume work with Sony Music after his sabbatical." Leuschner will run Columbia on an interim basis, and all department heads will now report directly to him.

TOM FERGUSON

Popwire Online In Asia

BY JULIANA KORANTENG

LONDON—Popwire, the Swedish-based international online music publisher, is extending its global reach after creating a dedicated music channel for Singapore and the Philippines. Popwire's broadband high-speed Internet service provider.

The deal will see Popwire create music-related content and Webcasts for Singapore, one, targeting Asian consumers and business users. The Popwire-created channel is accessible through s-one.net.sg and will include material from its own repertoire of unsigned acts and that of some of Singapore One's existing music-content providers, including Singapore-based music portal Soundbuzz.com, Asia's leading online music distributor.

Popwire, which currently has English, Spanish, and Japanese-language sites, now plans to expand globally by forming partnerships with overseas online music service providers.

Subsequent to the Singapore One deal, co-branding with its own Soundbuzz site will give Asian users—including ad agencies, TV networks, and labels seeking material for compilation albums—access to Popwire's European content, emphasizing its role as an online A&R source. Similarly, Popwire sites will have a link to Soundbuzz's site.

"The deal with Soundbuzz is the result of our international strategy, which from now on is to work with partners. This is a much more efficient way of attracting new talent," says Jens Lauritzen, London-based managing director of Popwire's U.K. office and of Popwire Media, the division of the company that aggregates and distributes content.

These activities represent Popwire's biggest Asian deal outside Japan, where it already operates a Tokyo office. Popwire's Tokyo office has signed up several Japanese talents for its localized Web service. The resulting catalog will also be syndicated to Soundbuzz, which is seeking to strengthen its Japanese content.

RECORD COMPANIES. Ed St. John is promoted to managing director of Sydney-based BMG Australia, effectively replacing EMI. He is currently director of marketing.

Clive Gardiner is named managing director of BMG Malaysia. He was managing director of BMG Indonesia.

Oliver Buckwell is named head of new media at London-based Universal Music International. He was director of artists and music at Universal portrait Voxstar.

Ian Dickson is promoted to GM of marketing at BMG Australia, effective July 1. He is currently GM of BMG Australia.

Matt Thomas is named managing director of Universal Music Australia's Pop 1 division. He was head of marketing at Mercury U.K. **Sam Hill** is named A&R manager at EMI Finland. He previously held an A&R post at Warner Music Finland.

MUSIC PUBLISHING. Simon Baker is

named European finance director of Universal Music Publishing, based in London. He was European director of financial analysis at Sony Music Publishing.

Sony/ATV Music Publishing has named **Guy Henderson** VP of business development and finance Europe, based in London. He was managing director of Sony Music South Africa.

NEW MEDIA. Oia Bergvall has joined European Web entertain-

ment portal Speedy Tomato as content manager. He was director of wireless and broadband at streaming video operation Musicbridge.com in Stockholm.

RELATED FIELDS. Dominic McConigal is named director of strategy and business development at U.K. collecting society Phonographic Performance Ltd. He was membership and media director at the Mechanical Copyright Protection Society.

EXECUTIVE TURNTABLE

LABEL VET KULAWICK LAUNCHES LINUS

(Continued from preceding page)

he has for them," says Tull's manager, David Robertson, of Idol Management in Tacoma, Wash.

In late January, Kulawick signed Toronto's By Divine Right after the band was dropped by Vancouver's Network Records. By Divine Right began a decade ago as Foam Yoda. In 1997, local indie label Squirtgun Records released its album *All Hail Discordia*, picked up by Network Records, which released the follow-up, *Bliss This Mess*, in 1999. In 1999, By Divine Right members tried their separate ways. However, co-founding singer/songwriter José Miguel Contreras soon returned to the studio with a new lineup to create *Good Morning Beautiful*. Linus will release the album in September. A leadoff single, "Supernatural," will be serviced to Canadian radio in July.

"Linus is the right label for the band," says By Divine Right's manager, Melissa Greiner, of Mel's Records. "When we started looking for a home for the album, Geoff gave us an extremely fair offer. His excitement about the band and the record is really what we needed. The band's lead record—the first time he has been able to create a record 100% by himself."

As director of A&R for six years, Kulawick developed Virgin Music Canada's eclectic disc roster, which ranges from Toronto rapper Chocobar to the nine-member Ontario-based Celtic family group, Leahy. Kulawick also spearheaded the grass-roots electronics market with the deal that landed London, Ontario-based Plus 8 Records.

In his previous post as creative director at Warner/Chappell Music, Kulawick signings had included R&B acts Metro Fresh Wes and Rupert, Gayle, such alternative bands as the Tea Party and the Rheostatics, and Celtic rockers Spirit of the West.

Unsurprisingly, then, Kulawick emphasizes Linus will not concentrate on a particular genre. Rather, it will sign artists with whom he and his staff are confident they can have success. "I'm looking for great artists who we believe in," he says.

His notion of the label became a more lifeline ambition for Kulawick, which crystallized in recent years. "The Universal/PolyGram merger told me the landscape of the business was changing," he says. "At the same time, it became painfully clear EMI was for sale, and there would be considerable consolidations following."

Kulawick was also disheartened by the lessening role of A&R development by labels. "Over the past three years, artist development at major labels has become less of a mantra. Development has become increasingly numbers-focused, and there's been more of a reliance. Only top-priority volume deals are focused on, because they make a difference to short-term profits."

That situation, argues Kulawick, provides an opportunity for Linus to attempt to fill the void. "The rights then being licensed to major

labels. Our investment risk is not as high-end. But I don't want to be in the distribution or the promotion business. I want to be in the artist-development and copyright-owner business."

The key to Linus thriving, according to Kulawick, is retaining rights to its masters and acting as a co-publisher/administrator for acts directly signed. "We'll build the company by aggressively being both a label and a publisher. I tell artists that managing upfront that publishing is a deal-breaker—I'm not flexible on that point. If I'm going to pay for the party and take the risk, I can't be excluded from the VIP section. If a major label wants to do a life-of-copyright deal on masters or publishing, the answer is no."

Kulawick's objective of building a company based on quality artists and strong business management is lauded by Brian Chatter, president of the Canadian Independent Record Production Association. "In large letters, we welcome Geoff," Chatter says. "He understands what the business is about, and he's got a major label background. He'll make his company work."

IVOR AWARDS

(Continued from page 43)

Lewis, who co-wrote the song with William Orbit and performed it with the now-disbanded All Saints.

International hit of the year was "It Feels So Good," performed by Sonique, who wrote the song with Linus Burdick, Simon Belofsky, and Graeme Pileth (Universal Music Publishing/BMG Music Publishing). Best-selling U.K. single was "Can We Fix It?" written by Paul Joyce (EMI Music Publishing) and "performed" by animated children's TV character Bob the Builder.

Ivors nominations are whittled down to three in each category (other than those based on sales or airplay) by judging panels, from across the music industry, before another industry-wide panel makes the final decisions.

In his publisher role, EMI's Reichardt has now made more than 100 stage accompanying Ivors winners, than anyone else, according to the ceremony MC Paul Gambaccini. Reichardt himself is clear about the appeal of the awards show.

"It's the only one that recognizes and salutes songwriters and is not intrusive," he says. "There are no in-tray TV cameras, and consequently artists are happy to be there. I'm the only publisher member of the [record industry's] Brit Awards committee, and my record company colleagues there are constantly wondering how to make the image and charisma of the Ivors."

PPPL Issues Blanket Online License

U.K. Online Music Licensing Company Breaks New Ground

BY JULIANA KORANTENG
LONDON—U.K. online music licensing company Ricall Limited has clinched a groundbreaking agreement with PPL, the country's performance-rights licensing body.

Ricall is the first Internet music licensing company to have reached a blanket license deal with PPL. The firm offers access to a



catalog of repertoire for commercial use to such clients as advertising agencies or TV and film production companies.

PPL is noted for its reluctance to grant Net radio and other Web music ventures the same status—via the use of blanket licenses—as traditional radio stations. However, after 14 months of negotiations, PPL received mandate from its board members to make an exception in Ricall's case.

However, reason is Ricall's use of a closed, password-protected Intranet system accessible only to clients, who can listen to track samples online before making a

selection. Had the company used an open Internet platform, it would have been vulnerable to illegal usage.

"It means we can vet who's logging on and make sure they're bona fide users," Ricall managing director Richard Corbett says. Once the customer has chosen the required repertoire, and has agreed to pay on Ricall's site, the actual licensing takes place offline.

Before receiving PPL's umbrella recording-performance license March 31, Ricall had the laborious task of individually approaching each label involved. Since its April 2000 launch, it had successfully concluded deals with 40 record labels, including Zomba Records and BMG. This had given the company nearly 10,000 tracks on its service, which currently has about 500 registered.

"With the PPL deal, we shall be able to put up a large [amount of] content data on our site," Corbett says. "This means we can reach the critical mass we need so that our users can find whatever music they want."

Ricall, which reported an operating profit in April and has generated nearly \$2.5 million for rights owners to date, already had a blanket license from music publishers—represented by the U.K.'s Mechanical Copyright Protection Society—to use their works. However, Ricall could not upload samples of recordings of those works on to its site until the



corresponding labels, via PPL, had approved.

According to Colleen Hue, PPL head of e-business, the organization's record-label members are still debating whether music played on the Net is a broadcast performance or a distribution on a channel. At present, PPL only grants licenses to online simulcasts of existing terrestrial radio stations.

"But the truth is," he says, "every service that comes along to venerate the song itself qualifies because as a closed business-to-business service, the online part is [effectively] a subsidiary of the main business being done."

Japan's Music-By-Phone Plans Stalled

DoCoMo Says Delay To Service Is Not A 'Postponement'

BY STEVE MCCLURE

TOKYO—Plans to make music and other entertainment software widely available through cellular phones in Japan have been delayed by a recent announcement by NTT DoCoMo that it has put on hold the full-scale introduction of its third-generation (3G) mobile phone service until Oct. 1.

However, DoCoMo (NTT Mobile Communications Network) refuses to call the delay a postponement. The company says the new schedule will allow various technical aspects of the new service to be checked and that test services—featuring a downloading speed of 384 kilobits per second (kbps) and an uploading speed of 64 kbps—began May 30 in Tokyo, Yokohama, and Kawasaki. DoCoMo claims it will be the first company in the world to launch a 3G service.

A full service is scheduled to begin in October, but only within a 30-kilometer radius from the center of Tokyo. That is set to expand to Osaka and Nagoya in December and to other major Japanese cities in spring 2002.

The introduction of 3G promises to make downloading music by phone more attractive than it is now, since the new 3G service has a wider bandwidth than current services. DoCoMo hopes to attract 150,000 subscribers nationwide to the 3G service before

next April and 6 million by the end of fiscal 2003.

In the run-up to the launch of 3G, however, some Japanese companies have already introduced music-download services to get in early on what they see as a promising new business field. Late last year, Sanyo Electric—in cooperation with electronics companies Hitachi and Fujitsu and record label Nippon Columbia—launched the first such service in Japan.

Toshiaki Hioki, manager of Sanyo's Hypermedia Research Center, says cell phones—rather than the Internet—are key to the digital distribution of music in Japan. "I don't think the Internet will work. It'll never be viable. It'll only succeed through cell phones."

Hioki claims that close to 90% of young Japanese people have cell phones and, of those, 78% have portable audio devices, such as MiniDisc. In contrast, he says, about 30% of Japanese households have personal computers, with only half of them connected to online networks.

The Sanyo system allows users to share files they've downloaded from a central server. Only music from a dedicated database, most of it Nippon Columbia repertoire, is available through the service. "What we want to do, along with downloading music, is personal file-sharing," Hioki explains.

"We want to do a legal Napster."

With the Sanyo Keitai de Music (music by *keitai*—one of the Japanese cell-phone systems), one user would buy a copy of song in early 2000 and 300 yen (\$1.64-\$2.46), plus a 130-yen (\$1.06) download fee, and store it on a memory-storage device called the Multimedia Card. If users wanted to share the song with friends, they could telephone them and copy the song to their handset.

While the downloaded data can be freely copied, those who have copied a song from the original downloader must go back to the server to obtain a "key" to decode the encrypted content—for which they must pay the same 200 yen-300 yen purchase fee as the original downloader.

Earlier this year, NTT DoCoMo introduced a music distribution service for another Japanese system, the PHS (personal handy phone service), dubbed M-Stage Music, which uses a handset made by Matsushita Communication Industrial Co. The PHS model, Pickwalk P711 m, is for music delivery only and cannot be used as a telephone.

NTT DoCoMo has also launched a Sony-made PHS handset, in which Sony's Memory Stick data recording medium can be installed. Unlike Matsushita's PHS model, Sony's handset can also be used as a telephone.

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THE LATIN 6-PACK



BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

U.S. Rock En Español:

Growing Up And Looking For An Audience

BY LEILA COBO

Long considered something of an ugly duckling among its Mexican, Argentine and Spanish cousins, U.S. rock en español seems to be finally coming of age—if not in sales, then in sheer numbers and tenacity. While there are exceptions—among them, Pepe Alva and Milo Torres y el Tercer Planeta on WEA, Hijos del Sol on Fonovisa and Puya on MCA—major labels are still notoriously shy about signing Latin alternative or rock acts. But, in the absence of a label, bands are increasingly taking matters into their own hands.

Acts like San Francisco-based Orla—recently named ASCAP's Independent Group of the Year—are recording, touring and promoting on their own, as well as distributing, with the help of indie companies like DLN Distribution. And, while radio play remains elusive, a formal—if underground—support network is firmly in place to ensure local bands get exposure, both at a performance and a media level.

Maddeningly enough, it's not as if there isn't an audience for rock en español (the term used in this article, although the music is also known as Latin alternative or Latin rock, among other terms) in the U.S. market. Music that falls under the genre sells well enough, especially on the West Coast, that music chain Ritmo Latino has already opened three Ritmo Rock stores—dedicated exclusively to Latin rock—and is opening a fourth this summer.

LOCALS STRUGGLE

"Rock en español is nothing new, and sales have been rising for a long time," says Isabelle Salazar, national Latin music buyer for Wherehouse and Tu Musica stores, noting that sales for groups like Caifanes, Maná and Café Tacuba have been strong for years. However, she says, local rock

"isn't as strong, although certain bands—like Materia Gris [previously on Fonovisa], which sold very well in Norwalk, Calif.—sell well in certain stores."

Obviously, lack of national airplay doesn't help local acts. In turn, U.S.-based rock en español is particularly hard to define, given the multicultural and bilingual character of its bands. While a band like Los Mocosos takes its cues from '70s groups like Malo and Tierra, groups like Orla freely mix English and Spanish, ska and punk.

"We have both Latin-alternative influences and rock influences," says Juan Manuel Galpo, drummer and cofounder of Orla.

"The music these guys are making is not Latin [as we know it in the U.S.]," says Gustavo Fernández of DLN Distribution and Delanuca, who works exclusively with independent U.S.- and Puerto Rico-based bands. "It doesn't fit in the KLVs of the world. Major Latin rock bands shouldn't be with WEA Latina or BMG U.S. Latin but on labels like Arista." That option is already a reality. Puya is on MCA; Amigos Invisibles is on Luaka Bop.

On the local end, Ark 21 recently released a compilation of mostly U.S.-based bands titled *Exena Alternativa*, which made the Billboard Latin 50. The disc was compiled by Josh Norek, the publicist who, with Tomás Cookman, put together the Latin Alternative Music Conference, to be held in New York in July.

"I would say the audience, more than untapped, is underexposed," says Norek, who is planning a U.S. band showcase for this year's edition of LAMC. "We sold more copies of *Exena Alternativa* in Indianapolis than we did in Miami."

BUILDING AWARENESS

Indeed, it's not a stretch to say that the potential audience for rock en español in the U.S.—newly arrived youngsters, or (Continued on page LM-3)



Café Tacuba



PUYA: Rocking Harder Than Ever

BY LEILA COBO

Ten years ago, a group of guys in love with rock get together to jam in their hometown in Puerto Rico. Something clicks, and the threesome starts playing gigs and more gigs and more gigs. Eager for more, the members move to the U.S., find a singer, play some more gigs, find a manager, land a record deal with a major label and—nearly a decade later—go on to sell 150,000 copies of their debut CD.

In the annals of rock, it's a typical working-band-does-good story. But, in the annals of Latin rock in the U.S., it's remarkable.

The band is Puya. The album—which went on to win the Billboard Latin Music Award for Rock/Fusion Album of the Year—is *Fundamental*. The label—which gambled on a predominantly Spanish-speaking act—is MCA.

Now all eyes are again on Puya, following the quartet's release of its sophomore effort, *Union*, also on MCA.

The disc, whose sound is much harder than that of its predecessor, is a culmination of the band's sound after nearly two solid years of playing on tours like Ozfest and Sno-Core and alongside groups like the Red Hot Chili Peppers (for whom Puya opened during that band's South American tour).

"The evolution of the band on the road led us to be more focused on the Puya sound," says guitarist and cofounder Ramón Ortiz. "Puya has always been a fusion (Continued on page LM-10)



Argentina
LM-4



Mexico
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Donde La Música Inspira

ARGENTINE ROCK:

Waiting For The Next Big Thing

BY MARCELO FERNANDEZ BITAR

BUEÑOS AIRES—Is Argentine rock alive and kicking? Unquestionably, despite the fact that the country's economy has taken it through the rough ride of a 35-month recession. Retail giant Musimundo has been closing down stores, record companies are laying off employees, and the prospects seem equally tough for both new acts and established classics.

Thanks to a rich tradition of rock groups and singer-songwriters, three generations of fans continue to nurture a local movement that began in the mid-60s by embracing British and American rock with undeniably local lyrics. Argentine rock has gained experience during its slow beginnings as a cult, underground scene, as well as surviving the censorship and persecution of the military regime between 1976 and 1982. Massive nationwide success and popularity was obtained during the '80s, establishing the genre as an attractive option for music fans. Exports of the top-

25,000-seat Atlanta stadium). Universal Music artist La Renga played at a packed 30,000-seat Ferro stadium, while BMG band Divididos enjoyed four 8,000-seat Luna Park arena shows and two at Obras. All these groups typically release their albums at platinum status (60,000 units) and usually reach double-platinum after a few months.

UNDER-PERFORMING UNDERCURRENT

Yet there are special phenomena that parallel the *Headbushes* for Latin America and goes in cycles, says Marcelo Lara, head of Discos Manicomio CAPE, for example, show a 29% drop in unit sales, compared to 1999. Popular artists find a gold certificate (30,000 units) more difficult than ever to obtain, and an invisible barrier of 15,000 units seems to be the challenge to beat with crossover acts. Noted exceptions were BMG's Los Caballeros de la Quena, who still enjoy the boost of their 1999 hit single, "Avanti Morocha." Curiously, naysayers labeled the latest efforts by established artists Pito Pérez and Charly García as failures. Despite platinum and gold sales, they have both known record-breaking figures far from their current status.

Bubbling under the efforts of established acts, an intense underground scene is trying to find new ways to promote itself. A deal with a major label is almost unheard of—especially with the current recession, the alternative scene and the plans of worldwide mergers between other companies—so most of these debut albums are released through independent labels.

Internet music sites have proved an interesting and useful resource, thanks to MP3 charts and new talent contests (elfoco.com). Noteworthy acts like young bands are Timmy O'Toole and Cinerama, plus Susy Music's Cabeceras.

Most of the young alternative-rock bands that are bound to explode into mainstream success grew up in the '90s and are now recording new albums and touring throughout the country. This year, El Otro Yo is promoting its sixth indie album, *Contagándose la Energía del Otro*, with a 42-date tour similar to last year's nationwide tour by Ataque 77 and Balaústicos. The latter ended a five-album contract with Susy Music and

(Continued on page LM-13)

MEXICO CITY—Mexico looks like rich soil when it comes to rock bands. On weekends, you may find groups rehearsing in every neighborhood of the country's main cities, and there are constant gigs at clubs, backyard parties and concert halls. But most acts remain underground and unsigned, and those with record deals sell fewer copies than pop, regional, norteño and salsa artists. Only a few are considered priorities by their labels.

And guess what? Youth-oriented radio stations today don't pay much attention to Latin alternative-rock music. Radio currently favors pop music, and only a handful of rock bands—from Mexico, Argentina, Colombia or Spain—get airplay.

So, is the rock en español scene in Mexico in the midst of a dangerous crisis? Not really.

AWAITING THE UPSWING

Looking at historic data, it seems clear that commercial appeal for Latin alternative rock in Mexico comes and goes in cycles, says Marcelo Lara, head of Discos Manicomio CAPE, for example, show a 29% drop in unit sales, compared to 1999. Popular artists find a gold certificate (30,000 units) more difficult than ever to obtain, and an invisible barrier of 15,000 units seems to be the challenge to beat with crossover acts. Noted exceptions were BMG's Los Caballeros de la Quena, who still enjoy the boost of their 1999 hit single, "Avanti Morocha." Curiously, naysayers labeled the latest efforts by established artists Pito Pérez and Charly García as failures. Despite platinum and gold sales, they have both known record-breaking figures far from their current status.

"At this moment, the market for alternative rock is not very good for anybody. Record sales in Mexico have fallen short for alternative rock, as well as for any other kind of music," Lara says. "That's why sales required to obtain platinum and gold status have been lowered (from 250,000 to 150,000 for platinum and from 100,000 to 75,000 for gold)."

Discos Manicomio is a division of Universal Music Mexico, aimed at domestic rock and hip-hop. Manicomio emerged in 1986 and signed one of the biggest new acts in recent years: Control Machete, an unknown hip-hop threesome whose debut album, *Murcho Baruta...*, sold more than 200,000 copies in Mexico, plus 150,000 in Argentina, Spain and the U.S. Manicomio's roster also includes Zurdok, Resorte and La Gusanita Giga.

"When we started Manicomio, all the demos we got came from hands strongly influenced by Caifanes, La Maldita or La Lupa," says Lara. "There were only a few bands with new vision; they got signed and they made it. There are thousands of bands out there, with a new generation with a new fresh proposal is yet to show up. I hope it happens soon."

EXCAVATING ROCK HISTORY

Since 1987 to 1989 came the first "rock en tu idioma" explosion, thanks to imported bands such as Soda Stereo and Enanitos Verdes (both similar to the country's Soda Stereo and Enanitos Verdes) and Rikio Futuro (from Spain). In the brilliant 1991–1993 period, Mexican bands took over with strong record sales by Caifanes, La Maldita

ROCKING IN MEXICO: Bands Continue To Struggle With Radio's And Labels' Attitudes

By Xardiel Padilla

Vicindad, Caica, La Lupa and Café Tacuba, plus Spain's Héroes del Silencio, Chile's La Ley and Colombia's Aterciopelados.

Finally, in 1997 and 1998, a new generation of Mexican bands—led by platinum-certified act Molotov and Monterrey outfits Control Machete, El Gran Silencio and Plastilina Mosh, all of them certified gold—gave the domestic rock market a healthy lift.

The last three years, however, haven't been the best, business-wise,



El Gran Silencio

for Latin rock in Mexico. Jaguares, the project founded by former Caifanes singer Saúl Hernández, released a double-CD powered by several Caifanes-era hits from recent live recordings, but it didn't have strong radio impact. Hernández, however, enjoys a loyal following and went on to sell more than 700,000 copies of *El Azul de Tu Misterio*, according to his manager.

Sophomore efforts by Molotov and Control Machete were not as successful as their first records, while Plastilina Mosh couldn't even afford to tour because sales of its new album were so dismal. Veteran band Café Tacuba, even with extraordinary reviews from abroad, didn't sell many copies of *Revela Yo Soy*, its 1999 double-CD (blame it on an aversive musical approach, just like Plastilina's). So far, only El Gran Silencio has fully lived up to commercial expectations, with *Chinitas Radio (Radio)*, the follow-up to the 1997 debut, *Libres y Locos*.

PEAK PERFORMANCE

Bernabé Rodríguez, Aterciopelados manager for Tumbola Recordings, a division of Virgin Mexico, says he believes the Latin alternative-rock market has peaked and can't com-

pare with the huge norteño, regional and Tex-Mex music markets.

"We're not living a bonanza, but we're talking sales of more than 40,000 copies for each release, a very good number," he says. "And then there are cases such as El Gran Silencio. We sold 78,000 copies with the first edition of *Chinitas Radio Poder*. Then we released a second edition and have already sold another 45,000 units."

The new *Chinitas* edition includes a cover of Los Angeles Negroes' "Do It (Dime mi Estoy Llorando)" as a bonus track. The song became a radio smash and made the crossover to non-rock audiences, benefiting album sales.

Mexico, with a population of 100 million people, has only three radio stations with a Latin alternative-rock format: Quito in Mexico City and in Ciudad Juárez and More FM in Tijuana. That's why

label managers like Lara and Rodríguez have been pushing hard to get their rock bands into the pop-music frame of mainstream radio stations. These listeners of pop artists like Ricky Martin and OV7 get the chance to know new songs from rock bands: Zurdok, Jumbo, La Gusanita Giga, Genitális, Liquita and La Verbera Popular, following the trend imposed by MTV Latinoamérica and Tele Hiss, the two music cable channels in Mexico.

Nevertheless, most Mexican rock bands don't rely on radio or TV for promotion. Bands know that, if they want to sell records and obtain popularity, they have to play live as much as they can. Mexico City is plenty of independent bands without access to mainstream publicity, and some of them have a real shot. (Ska icon Bateria Rojo) has sold 27,000-plus copies of its indie album, for example.)

Sodium and arena gigs are only for Latin monsters of rock, such as Jaguares, El Tri and Los Fabulosos Cadillacs, while clubs and theater-size facilities have become the working places for the rest. From downtown, as well as in backyards and garages, bands struggle to keep the rock music alive through the good, the bad and the ugly times. ■



selling artists (Soda Stéreo, Los Enanitos Verdes) helped to generate a solid "rock en castellano" (rock in Spanish) movement throughout Latin America.

Nowadays, Argentine rock is an umbrella term for a wide array of musical styles that include rock 'n' roll, blues, alternative rock, punk rock, hardcore, folk, reggae, rap, techno-pop and soul. The most popular and best-selling acts are die-hard rock 'n' roll bands Patricio Rey y sus Rincón de los Seguros, Los Pijos, La Renga and Divididos. All enjoy a loyal following of thousands who turn each concert into a sold-out show.

Last year, DBN-distributed Patricio Rey played for 140,000 fans for two nights at the River Plate stadium. Los Pijos, also owners of an independent label distributed by DBN, surprised everybody by adding shows at the 5,000-seat Obras Arena until they reached a grand total of seven performances (plus an end-of-year show at the

Aterciopelados

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TIME MAGAZINE, MAY 14, 2001

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ROCK OF SPAIN:

Rockers Develop Cultural Confidence

BY HOWELL LLEWELLYN

MADRID—Call it rock, pop-rock, Latino rock or rock en español. Whatever term you choose, the fact is that Spanish rock has become commercially and critically successful. Languid Latino rock group Jarabe de Palo has sold some 1.8 million units of its three albums in Spain, nearly 1 million in the rest of Europe, and has played in the U.S.

Debut act Estopa sold 1 million units of its eponymous rumbarock album last year in Spain alone and is now being promoted in Latin America and in the U.S. Veteran rock act Revolver has sold 150,000 units of its latest album, *Sur*, and is planning to release a greatest-hits set in June only in Mexico. Bunbury's 2000 release, *Enfermos*, sold 150,000 units in Spain and 50,000 in Europe.

Successful stars from the '80s and '90s have emerged as critically acclaimed and commercially successful performers, including Juan Perro, who—under his real name, Santiago Auserón—led Spain's most influential '80s band, Rata Blanca, and Bunbury, who led Héroes del Silencio, the first Spanish-language rock band to hit the top in Germany in the mid-'90s.

And their theme of identity. Rubén Scaramuzino, who edits the excellent Spanish-Argentine Latino alternative-rock magazine *Zona de latidos* from the northern city of Zaragoza, explains, "Spaniards are losing both their fear of rock, which is still seen as mainly Anglo-Saxon, and their shame of being Hispanic in Europe."

What all this means is that discerning Spanish music fans now consume such acts as Los Fabulosos Cadillacs, Stereocadillacs and Maldiva Vecindad, while at the same time Spain is beginning to contribute to rock in general instead of just receiving and absorbing it. This contribution can even be more interesting, as it often includes Arab/African and Mediterranean influences, as well as Latin and is referred to as *musique* (cultural mix) rock.

But an important point to stress, because it says much about the cultural confidence that the term "rock en español" does not exist here. Rock is just rock, pop-rock or Latino rock, while heavy rock has its own closed circuit.

ESTABLISHING IDENTITY

This October, the Spanish authors' and publishers' society,

SGAE, will repeat an experiment it launched last year in the U.S. and Mexico in the wake of the Reed Midem Organisation's decision to cancel the MIDEEM Americas Latino music fair in Miami. It is called "Rock en N." The letter N, which follows N in the Spanish alphabet and is pronounced "nye," has become a symbol of cultural identity in Spanish-speaking countries.

"Rock en español is still a manifestation of one culture in a country dominated by another," says Javier Novaes, an SGAE special-projects coordinator who heads the SGAE Rock en N team. "In Spain, obviously, musicians and artists do not have to fight for a cultural space that isn't Spanish or Mediterranean."

Last year (July 10–15), Rock en N covered New York, Chicago, Los Angeles and Mexico City. Spanish artists who played at every venue were Juan Perro and Bunbury, and local rock en español acts participated in each city. "The U.S. had never really seen Spanish rock concerts by Spaniards, and the week was a great success," says Novaes. "We managed to get across that the term 'rock en N' relates not only to the music itself, but to a whole manner of expression and a vibrant cultural underground. From Spain, 'rock en N' is more global and binding than 'rock en español.'"

This year's Rock en N event has been extended to include the same venues as last year, plus Monterrey, Mexico; Sao Paulo, Brazil; and Buenos Aires, Argentina. At print outlets, potential artists included Estopa, Amaral, Gresedex, Amparanoia, Café Quijano, Los Enemigos, Dusinguet, Macaco, Color Humano, Los Especialistas and Hecho Contra El Decoro.

"SGAE does this as a showcase to help people believe in the music," says Novaes.

MAJOR ACTION

Whether BMG/Ariola act Estopa joins Rock en N or not, it is already booked for a showcase at the Latin Alternative Music Conference, July 6–9 in New York. Many people might question Estopa's inclusion in the rock en español genre, but the two brothers at the band—José and David Muñoz, who 18 months ago worked on the

(Continued on page LM-15)

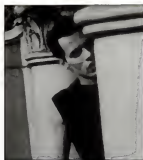
GOING SOLO: Dante Spinetta Salazar and Emmanuel Horvilleur, better known as Illya Kuryaki and the Valderramas (IKV) are temporarily taking time off for solo projects, although they're not dismissing the band. Spinetta is already recording his first solo album at his father's studio, La Diana Salvaje, in Buenos Aires. Spinetta's dad, of course, is veteran Argentine rocker Luis Alberto Spinetta. In keeping with Illya's sound, Spinetta's solo effort is funk-oriented and mixes Spanish and English (Spinetta is taking English classes three times a week with a private tutor in Buenos Aires). No word yet on which label will release his album. But Universal Music is releasing a compilation of some of IKV's greatest hits this summer, plus three new tracks written in memory of the band's former manager, Jose Luis Micelli, who died in a car crash last year. The album is the last on IKV's contract with Universal.

GENERATION 2000: Zeta Bosio, former Soda Stereo member and Sony Music Argentina's A&R manager, has completed his pet project *Gen/02* four CDs with a selection of 28 new bands. Setting out to discover and promote up-and-coming talents, Bosio spent the last year checking out artists through live concerts, demos and rehearsals. The result is a vast display of rock, pop, funk and avant-garde acts released March 23, which will be promoted through conventional and independent channels. Band names include Verdad, Versus, No Dices, La Fankin, Juan Blas and Los Chabones.

FOUR FROM ANTHONY: In an exclusive Q&A during the Billboard Latin Music Conference, singer Marc Anthony revealed he will release two separate albums simultaneously this summer: a Spanish salsa disc and an English-language pop disc. Although both albums will feature compositions by Anthony (mostly cowrites), each has a different single, which will be released to different radio stations.

Anthony, who first recorded his own music in his *Marc Anthony* English-language debut album, says he's been writing his own material for years. And while his upcoming English-language disc will be more pop and "less personal," his salsa disc will veer into uncharted territory. "It has world rhythms, classical music and old salsa," he said. "The common thread is, a hit song is a hit song." As for the pop album, it includes a duet with young diva Jessica Simpson, whom Anthony describes as "extraordinary." Anthony also plans to release

ARTISTS & MUSIC



Marc Anthony

two more discs—for a grand total of four—before year's end.

NICOLE ON MAVERICK: Nicole, a 25-year-old Chilean singer whose real name is Denise Lavail, is the first Latin American artist signed to Maverick Music, the Latin division of Maverick Records. The Maverick agreement calls for five albums.

Nicole had her first hit in Chile in 1989, when she was 12 and her rendition of the romantic ballad "Tal Vez Me Estoy Enamorando" was played all over the airwaves.

Five years later, Nicole resurfaced as a pop-rock singer, and her debut for BMG, *Esperando Nido*, went triple-platinum in Chile. Her following album, the electronic-driven *Surfistas en Tiniola*, appeared in 1997 and was produced by former Soda Stereo frontman Gustavo Cerati. *Surfistas* didn't sell as well as its predecessor and was Nicole's last output for BMG. The label let her go in early 2001. Nicole is currently working on her new album, which is slated for an early-September release.



La Ley

CUEVAS IN HOLLYWOOD: La Ley's Beto Cuevas was understandably disappointed when his movie debut in the film *Under the Bayan Tree* was cancelled due to scheduling conflicts. "The whole thing left me a little melancholy, which one night I deposited into this song I wrote," recalls Cuevas. A mere two days later, he

got another call from Hollywood—this time, from Hollywood Records, asking if he would like to write a track for a movie. "And I said, 'I wrote it already,'" says Cuevas.

That melancholic song, "Every Time," "Siempre," recorded in both English- and Spanish-language versions, will be the lead track of the upcoming film *Grays/Boatful*, starring Kirsten Dunst and Jay Hernández and due out this August on Touchstone Pictures.

According to CAA agent Alison Winkler, the track—which will be included on the Hollywood Records soundtrack—will be the theme of the film, the trailer and a video, in both Spanish and English versions. Winkler says folks at Hollywood were wowed when La Ley set the track to a scene from the movie.

"Many times, the phrasing of a song doesn't allow for a literal translation," says Cuevas, who penned both versions. "But here, it worked. It was like a gift of God."

La Ley will also be recording an MTV *Unplugged* album this summer in Mexico.

SAUL HERNANDEZ ROARS: Jaguars, one of the biggest names in '90s Latin rock, is back and ready to roar. Singer-songwriter-guitarist Saul Hernández, owner of the project known as Jaguars, has announced he's releasing *Cuando la Sangre Guepa*, a 13-song album, on July 10. The first single, "Corazón Tú," is already getting airplay on Mexican radio stations and video channels.

Hernández will also launch a 38-date tour across Mexico and the U.S., starting Aug. 2 in Tijuana and ending Nov. 29 in Atlanta, Ga.

For the new album, Hernández worked again with producer and former band partner Alfonso André on drums and César "Vampiro" López on guitar. "I special on special guests, among them bassists Stu Hamm (Stacy Val, Joe Satriani) and Chucho Merchán (the synthman) and percussionist Luis Conte (Maná).

Hernández and André are listed as producers for the first time in their 12 years of recording history. They both recorded four albums with legendary bands Café and two more with Jaguars, but also with seasoned producers like Gustavo Santaolalla, Adrian Belew, Don Was or Greg Ladanyi. ■

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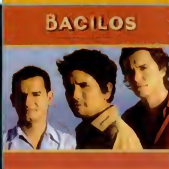
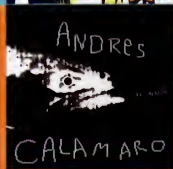
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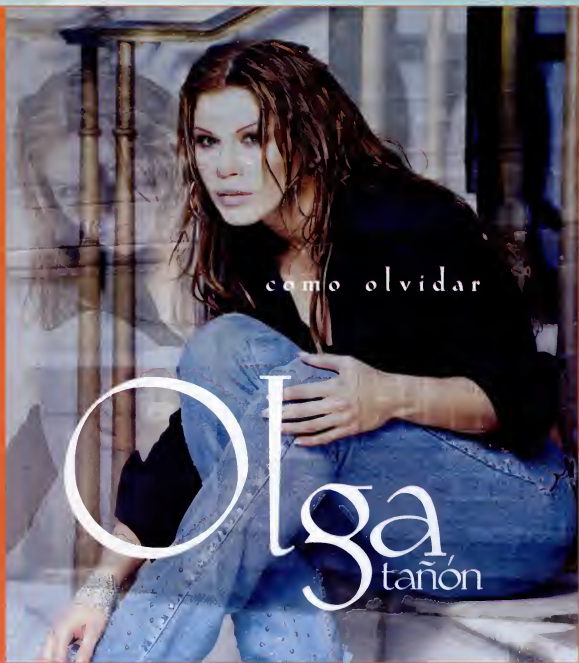


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MERCHANTS & MARKETING

DREAMER CHAYANNE: Puer to Latin heartthrob Chayanne contributed his voice to "Dónde Va Tu Sueño," the Spanish-language version of "Where the Dream Takes You," which is the theme song for the Disney animated feature *Atlantis*. The movie will be released in Latin America this summer. The track was written by James Newton Howard and Diane Warren, with Spanish lyrics by Renato López, Walterio Pesqueira, Manny Benito and Chayanne. The singer, who is currently in Argentina filming a soap opera, recorded the track in Buenos Aires. As part of the marketing of the movie in Latin America, Chayanne also took part in a video, titled "El Lugar Que Sueñas"—which will be screened in theaters and on TV for promotion in the region.

MONTERREY ROCKS: For years, the popular belief was that Mexico's northern Monterrey—with a population of more than 1 million and regarded as the heartland of *grupo* music—couldn't offer good Latin alternative-rock bands. But things changed suddenly when local musicians took over the nation and beyond with three landmark albums—all of them earned gold certifications in Mexico, although their current sales numbers already surpass the platinum mark: Control Machete's *Mucho Barato...* (Manicomio/Universal, 1997), Plastilina Mosh's *Aguamash* (Tómbola/Virgin, 1998) and El Gran Silencio's *Labor y Luz* (Tómbola/Virgin, 1998). Since then, Monterrey's alternative-music scene has proved to be much more than just the flavor of the day. Jumbo's *Restaurant* (BMG, 1999) and Zurdok's *Hombre Sintetizador* (Manicomio/Universal, 1999) established both bands as serious contenders in the Latin rock scene. They currently have new albums in store: Jumbo's *Duerme, Despierta y Ponle Play* and Zurdok's *Maquillaje*. Hard-junk-rap-rockers Genitelli-

ca are strongly promoting *Picnic a Platica's* (Sony, 2000). EMI is releasing the debut album of hot, Latin-spiced combo La Verbera. Popular next August, while Kimby, a very sophisticated and exciting electro-acoustic dance band, is expected to have its record on the streets in September, distributed by BMG. With all of this going on in Monterrey, the local multi-platinum *grupo* music industry now shares the spotlight with its rock counterparts. They might not sell as many records, but they sure know how to make some noise.

GUITAR MAN JUANES: Colombian rocker Juanes has achieved a crossover of sorts without even trying. Guitar maker Fender has signed him as a featured artist and now provides him, free of charge, with instruments and sound equipment. Juanes, who's always played on a Fender Telecaster, will now be featured on Fender's Web site. Other artists signed this year include rock act Cream.

LAMC IN NYC: After a successful inaugural year in the summer of 2000, the second Latin Alternative Music Conference (LAMC) returns to New York City July 6-9 with an ambitious program and big backing. According to organizer Josh Norek, major labels have given "far more support than last year," a good sign for the genre as a whole. Highlights of the showcase include a concert by former Mano Negra frontman Manu Chao, who plays July 7 at Central Park's SummerStage. On July 6, Julieta Venegas will share the stage with members of the Norek Collective, including Terrestra, at Prospect Park in Brooklyn. And this year, Spain's Sociedad General de Autores y Escritores (SGAE) will sponsor a showcase at the Bowery Ballroom featuring Estopa, Rabanes and Ely Guerra.

PUYA (Continued from page LM-1)
of hard rock with Afro-Caribbean sounds. We wanted to make that fusion more consolidated."

SONIC EVOLUTION

Whereas *Fundamental* alternated heavy-metal and Caribbean-driven tracks, *Unión* seamlessly integrates the two sounds in many of the songs.

In "Numbred," English-language rap/metal gives way to a Spanish-language Puerto Rican *desarce* session before veering into the rap/metal finale. And "Bridge," conceived as a tribute to the late Tito Puente (according to Ortiz, Puente had expressed interest in playing with the group prior to his death), kicks off with a timbale solo introduction that segues into a hard-

IN THE MONEY: Hard-rock group La Pestencia, which is signed to Universal Colombia and recently recorded the album *Batiste* at Indigo Ranch studios in California, has one of the most lucrative contracts of any rock band in Colombia. A full 75% of its international sales go directly into members' bank accounts. This summer, after playing a 15-tour in its native Colombia, the band will



Shakra

head to a series of concerts in North America. To date, La Pestencia is booked to play in New York, Los Angeles, Salt Lake City, Chicago and Mexico, where it will play 17 shows.

Shakra is the Colombian composer who receives the most money annually in royalties for performance rights of his albums. According to Acipuro (Colombian Association of Record Producers and Artists), in the year 2000, Shakra earned approximately \$3,916 in royalties. She was followed closely by *vallenato* singer Diomedes Díaz, who earned \$3,854, and Carlos Vives, who made \$2,416.

On the label end, at the top of the list and way ahead of other labels was Codiscos, whose artists received a total of \$10,000, followed by Sony (\$106,000). BMG registered \$26,000, Universal \$23,000, EMI \$16,000 and Warner \$15,000. ■

Garth Richardson (L7, Catherine Wheel, Kite) and then recorded four additional tracks with Mudrock (Godsmack, Powerman 5000). Both are known for a particular rock sound. The hard-rock production, combined with the contribution of traditional Puerto Rican percussionists like Cachete Maldonado and Anthony Carrillo, produced the desired results. But Puya, of course, has always headed in that direction.

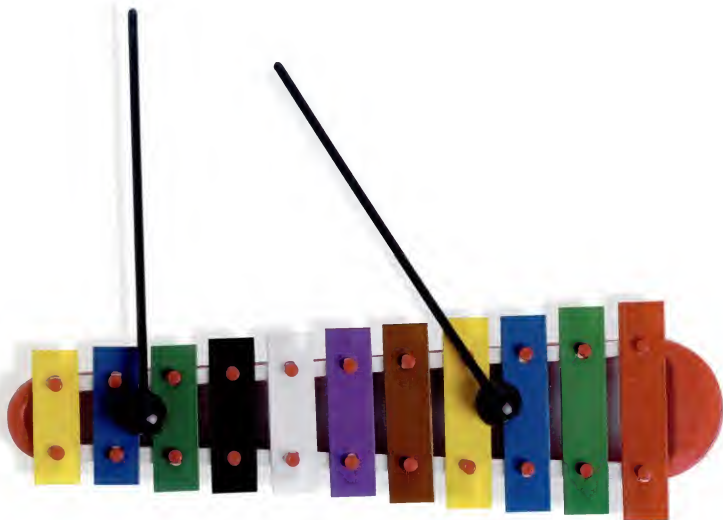
SCHOOLBOY ROOTS

The band was born in 1991 when Ortiz and two schoolmates—Harold Hopkins (vocals, bass, percussion) and Eduardo Paniagua (vocals, drums, percussion)—got together to jam after school, playing mostly instrumental music that was decidedly more melodic. Ortiz,

(Continued on page LM-16)

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LATIN MUSIC PACK

PROGRAMMING

NETRADIO EXPANDS: Web-caster NetRadio Corporation has announced the launch of a Latin music section on its Web site, which will include two new Latin music channels and a new Latin music "Learn" section in English and Spanish. NetRadio already features Latin music channels Romance Latino and Latin Mix.

recommended recordings.

KXOL LOOKS FOR A SLOT: It's going to be a hot summer for Spanish Broadcasting System (SBS), as it vies with new station KXOL and lagging mainstay KLAX for the top ratings slots in the Los Angeles market.

KXOL was acquired last year for \$250 million and flipped from religious station KFGS to KXOL. El Sol 96.3 in April. El Sol now airs gruperia music, as well as softer regional Mexican music, and competes directly with



The new additions are Tropical—featuring salsa, merengue, cumbia, bomba, Spanish rap and reggae—and Alternativo, featuring hard rock, pop, ska and reggae.

NetRadio.com's Learn section includes explanatory notes on different genres, as well as links to NetRadio's music channels and

great Mexican adult contemporary music on it can bring back Hispanic listeners," says Tanner.

SBS also recently relaunched KLAX, another regional Mexican station, and changed its name to La Raza, 97.9. In an effort to make itself more family-friendly, the station has removed corridos from the air. SBS president/CEO Raul Alarcón has relocated his office from Miami to Los Angeles to be closer to the operation.

RED ZONE FINDS HOME: MTV-S (the S stands for Spanish) has paired up with The Red Zone—the one-hour show hosted by Josh Kuhn that used to air on Y-107 in Los Angeles—to transmit a one-hour television program, beginning in July. The show will be hosted by Kuhn, who would become the first on-air host on the 24-hour Latin-music service and MTV spin-off The Red Zone, which is produced by Tomás Cookman, would also become the first program with commercials to air on the station. Since May, crews have been in Mexico filming segments with different bands. The Red Zone will be bilingual, although videos will continue to be in Spanish.

"We feel The Red Zone is a strong brand within the Latin

alternative community, and Tomás has not only provided us with invaluable advice as we've developed MTV-S, but he's played a leadership role in the alternative movement," says Eric Sherman, VP MTV and VH1 Digital Television. MTV-S airs only Spanish-language videos and reaches 1.8 million homes in the U.S., a million of which are Hispanic (measured by the number of people who purchase Hispanic programming).

THE RIGHT ONE, BABY: *Pepsi Chart*, the worldwide television show that originally sprang from the London radio show of the same name, has found a home in Miami. The city is host to the *Latin Pepsi Chart*, which is recorded for 14 Latin American countries and features local charts from: Mexico, Puerto Rico, Argentina, Venezuela and Guatemala.

Each show—which is evenly divided between pop and rock music—features a local segment filmed in one country, as well as several performances, filmed either in the show's Miami studios, London studios or on location. A Venezuelan shoot, for example,

went backstage during a Backstreet Boys concert.) Along the criteria to be invited to *Pepsi Chart* is a place on the radio charts, producers can "bring a cool act, even if it isn't in the charts," according to Jeannette Rosario, talent and artist-relations manager.

And, at least in the Latin American version, eclecticism is the name of the game. A recent shoot



featured Peruvian folk-rocker Pepe Alva and A.B. Quintanilla y los Kumbia Kings. Other featured acts include Los Amigos Invisibles, Shaggy and Aterciopelados. Since *Pepsi Chart* carries the Pepsi brand name, artists signed as sponsors for the brand shoot at least one *Pepsi Chart* show a year. Among those have been Shakira and Britney Spears. ■

Teresa Aguilera, Karl Ross, Marcelo Fernandez, Beto, Sergio Fortino and Xander Phillips contributed to this edition of *Latin Music 6-Pack*.

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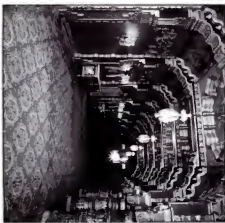


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immediately released four CDs with outtakes, remixes and rarities. At Universal Music, considerable promotion was given to Sindicato Argentino de Hip-Hop, whose single "Mil Horas" reached mainstream FM radios. EMI has given priority to Catupecu Machu, a power trio that was signed last year after two independent efforts. And Sony Music not only signed Cabezones but also began to explore this niche by presenting a selection of 28 new musical talents with four CDs aply titled *can/00*.

Veteran artists have benefited from the recent boom of FM Mega, the radio station created in May of last year which is dedicated solely to Argentine rock, with a special emphasis on classic acts such as García, Páez and Andrés Calamaro. Heavy rotation has only managed to increase sales for compilations and historical acts from the '70s, such as Sui Generis.

Although La Mega is the leader of the radio pack, other rock acts find it indispensable to reach radio promotion through FM Rock & Pop, established in the mid-'80s by promoter Daniel Gribbank and now owned by powerful Mexican corporation CIE. A good word by radio host Mario Pergolini, plus strategic ads, are part of any successful campaign for a new album or arena-stadium concert.

Another area that seems to be gaining a new fan base is pop music with a techno/electronic undercurrent. Former Soda Stéreo frontman Gustavo Cerati delivered an exquisite album (*Boxanada*) in 1999 and is now recording a new opus for BMG. He has recently produced solo artist Leo García and is also involved in electronic outfit Oxio. Another icon, techno-pop pioneer Daniel Melero, has been involved in the recordings of Victoria Mil, Auge and Adicta. They are all staple names in seasonal music festivals that also include more mellow alternative-rock artists like Francisco Bochatón and María Gabriela Epumer. Brit-rock-influenced band Turf and glam-rockers Carca.



La Mosca

Outside Argentina, music executives and band managers can proudly mention some measure of success in Latin America and Spain. Pop and dance acts La Mosca (EMI) and King Africa (Oid Mortales) have become overnight phenomena in Spain, and other bands have been consistently touring since the early '90s. Los Fabulosos Cadillacs, A.N.I.M.A.L., Los Pericos, Fito Páez, Los Auténticos Decadentes, Ataque 77 and Illia Karyak & the Valderramas. Not only are all these bands hot names in Chile and Mexico, but they also manage to tour the U.S. yearly with 10 to 20 dates, in addition to participating in Spanish summer festivals.

Newcomers to international touring also include two acts signed by Gustavo Santaolalla's label, Surco: Bersuit Vergarabat and Arbol. ■

NO HYPE, NO BULL, NO QUOTES.

JAGUARES

Album Street Date : July 10th, 2001



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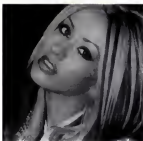
LATIN MUSIC PACK

The Charts To Date

The chart recaps in this Spotlight for Hot Latin Tracks, The Billboard Latin 50, Pop Sales and the artists, imprint and label categories of Pop Airplay are year-to-date from the Dec. 2, 2000, issue (the beginning of the chart year) through the May 19 issue. Recaps for the pop airplay charts cover the period from the April 7 issue through the May 19 issue.

Radio-chart recaps are based on weekly charts, using monitored airplay as determined by Broadcast Data Systems (BDS). Titles are ranked by gross audience impressions for each week they appear on the chart. Retail rankings are determined using sales data compiled by SoundScan. The Billboard Latin 50 is compiled weekly, although the chart publishes bi-weekly. Data from unpublished charts is included in these recaps.

The recaps were compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.



Christina Aguilera

- 6 ABRAZAME MUY FUERTE—Juan Gabriel—Ariola/BMG Latin
- 7 SIMPLEMENTE—Chayanne—Sony Discos
- 8 OSCAR DE LA HOYA—Oscar De La Hoya—EMI Latin
- 9 EL SAPO—Azul Azul—Sony Discos
- 10 EN VIVO—Marco Antonio Solís—Fonovisa

Latin Pop Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (11)
- 2 EMI LATIN (8)
- 3 RCA (1)
- 4 WEA LATINA (5)
- 5 ARIOLA (5)

Latin Pop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (13)
- 2 BMG LATIN (7)
- 3 EMI LATIN (6)
- 4 WEA LATINA (5)
- 5 UNIVERSAL LATINO (2)

Latin Pop Airplay Artists

Pos. ARTIST (No. of Charted Titles)

- 1 CHAYANNE (2) Sony Discos
- 2 SON BY FOUR (1) Sony Discos
- (1) Columbia/Sony Discos
- 3 MDO (2) Sony Discos
- 4 CHRISTIAN CASTRO (1) Ariola/BMG Latin
- 5 JUAN GABRIEL (1) Ariola/BMG Latin

Latin Pop Airplay Titles

Pos. TITLE—Artist—Imprint/Label

- 1 ABRAZAME MUY FUERTE—Juan Gabriel—Ariola/BMG Latin
- 2 SOLO QUIERO AMARTE—Ricky Martin—Columbia/Sony Discos
- 3 QUIERO—Jerry Rivera—Ariola/BMG Latin
- 4 Y YO SIGO AQUÍ—Paulina Rubio—Universal Latino
- 5 POR AMARTE ASÍ—Christian Castro—Ariola/BMG Latin
- 6 CANDELA—Chayanne—Sony Discos
- 7 TU RECUERDO—Regalés—Ariola/BMG Latin
- 8 YO TE AMO—Chayanne—Sony Discos
- 9 LA CLAVE DEL AMOR—Ricardo Montaner—WEA Latina

- 10 TE QUISE OLVIDAR—MDO—Sony Discos
- 11 INFIEL—Rocio Dural—Ariola/BMG Latin
- 12 A PUÑO DOLOR—Son By Four—Sony Discos
- 13 SIGUE SIN MÍ—Marco Antonio Solís—Fonovisa
- 14 DEVUELVEME—Ednita Nazario—Sony Discos
- 15 Y...Luis Miguel—WEA Latina
- 16 DE VUELTA Y VUELTA—Jared De Palo—EMI Latin
- 17 ESCLAVO Y AMO—Papa Aguilera—Marsat/Balboa
- 18 OJUEIRA SER—Alejandro Sanz—WEA Latina
- 19 SIN TU AMOR—Pedro Fernández—Mercury/Universal Latino
- 20 YO SI ME ENAMORE—Huey Dumber—Sony Discos

Latin Pop Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)


- 1 SONY DISCOS (22)
- 2 ARIOLA (9)
- 3 COLUMBIA (10)
- 4 WEA LATINA (13)
- 5 UNIVERSAL LATINO (9)

Latin Pop Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (35)
- 2 BMG LATIN (12)
- 3 WEA LATINA (14)
- 4 UNIVERSAL LATINO (12)
- 5 FONOVISA (5)

(Continued on page LM-16)



CRISTIAN AZUL

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SPAIN

(Continued from page LM-6)

assembly line at a Barcelona car-parts factory—have without doubt opened up a rumba-rock space in the genre.

Among the majors, BMG/Ariola stands out for having joined forces with *Zona de Obras* and critic Bruno Calindo in 1998 to launch two compilation albums, called *Calaveras y Diablos—Legítimo Rock Latino Vol. I* and *Vol. II*. Participating Spanish acts were Juan Perro, Hechos Contra el Decoro, El Hombre Gancha, Disminguet, Los Especialistas and Amparanoia.

Ariola director Carlos López says plans are afoot for a third *Calaveras y Diablos* CD, to be called *Femina Rock*, in collaboration with SGAE and dedicated to women artists such as Julieta Venegas, Andrea Echeverri of Aterciopelados, Fernanda Abreu and Spain's Eva Amaral. A *Femina Rock* tour of Spanish festivals in July is also planned.

BMG is banking on two rock en español acts—El Hombre Gancha, whose second album, *A Sento de Que*, due out June 11, and African-influenced Los Especialistas, whose live album *Basin* was released in late April. "Most Spanish rock does not have real personality. The worst thing happening at the moment is a cloning process, in which some Spanish groups are imitating Café Quijano or Los Fabulosos Cadillacs, for example," says López. "I think this is harmful, although I still believe it's musicians that create and labels that copy."

GAINING CONFIDENCE

Zona de Obras editor Scaramuzzini insists, "Rock en español, both here and in Latin America and the U.S., has no reason to envy Anglo-Saxon rock, even if sales are not always so healthy." He says the all-important quality of "attitude" is present in artists such as Eva Amaral and Amparanoia. But he says that some Spanish musicians still have an inferiority complex with regard to quality Latino rock, whereas acts such as Aterciopelados and Los Fabulosos Cadillacs "are not at all embarrassed about their roots, and this is having a positive effect on Spanish musicians."

Scaramuzzini points out that, unlike in Spain, where the most successful rock act of the past decade, Dover, sings entirely in English, "it is very rare to find good Latin American rock artists singing in English."

Calindo says the *Calaveras y Diablos* initiative was undertaken to show Spanish fans the kind of rock en español that was not being played in Spain. "The mother tongue is here, but there are only 40 million Spaniards out of well over 300 million people whose first language is Spanish," he points out.

Calindo adds that the importance of post-punk radical rock groups who have toured in Latin America and consciously incorporate Latino rhythms—such as Fernán Maguana, Boikot and French-Spaniard Manu Chao—should not be underestimated.

This points to an ongoing trend that will always differentiate rock en español from related Latino rock in Spain. "Mestizaje" rock, which also includes flamenco and even Celtic influences, and which is strongest near the French border and can be traced in a line from Barcelona to Paris, will probably be the dominant direction being taken in the future. ■

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10 Queretaro	Estadio Corregidora
17 Mexico	Auditorio Nacional
19 Guadalajara	Auditorio Santa Juana
22 Pachuca	Auditorio
24 Monterrey	La Fe Music Hall
26 Saltillo	Centro de Convenciones
29 San Luis Potosi	Sala
31 Aguascalientes	Sala Del Alba

September

02 León	Domo de la Feria
05 Mexicali	Paseo Calafia
07 Nogales	Explanada Tecate
08 Hermosillo	La Suave
11 Gómez Palacio	Auditorio Municipal
13 Chihuahua	Gemini Manuel E. Quevedo
15 Ciudad Juárez	Estadio Olímpico B. Juárez
19 Morelia	Palacio del Arte
21 Toluca	Estadio de Beisbol
23 Tlaxcala	Auditorio E. Sanchez Padilla
26 Mazatlán	Coliseo
28 Culiacán	Auditorio
30 Ciudad Obregon	Explanada Tecate

October

20 Las Vegas	The Joint
23 Mac Allen	El Villareal
25 Dallas	Branco Bowl
27 Houston	International Ballroom
29 Albuquerque	The Sunshine Theater
31 Phoenix	Web Theater

November

02 San Jose	Event Center
04 Sacramento	The Crest Theater
06 Santa Barbara	Adriatic Theater
08 Salinas	Shawwood Hall
10 San Diego	Civic Theater
12 Bismarck	The Fox Theater
14 Fresno	Warner Theater
16 Los Angeles	Universal Amphitheater
18 San Francisco	The Warfield
21 Denver	Elmore Auditorium
23 Chicago	Angelo Ballroom
25 New York	Ballroom
27 Washington	9.30 Club
29 Atlanta	International Ballroom

December

01 Puerto Rico	Auditorio Rio Puentes
03 Miami	Cotton Theater
10 Charlotte	TBC
12 Raleigh	Lincoln Theater
14 Philadelphia	Theater Living Arts
15 Boston	Pedrick Rock Club
17 Detroit	Shelter
19 Milwaukee	TBC
21 Minneapolis	First Avenue
23 Salt Lake City	Horticultural Center
26 Seattle	Showbox Theater
28 Portland	Roseland Theater

January

02 Tucson	TBC
04 El Paso	Abraham Chavez Theatre
06 San Antonio	Majestic Theatre
08 Corpus Christi	Center Theatre
10 Austin	La Zona Rosa
12 Laredo	Civic Center

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LATIN MUSIC & PAN

CHARTS

(Continued from page LM-14)

The Billboard Latin 50

Pos. TITLE—Artist—Imprint/Label

- 1 MI REFLEJO—Christina Aguilera—RCA/BMG Latin
- 2 PAULINA—Paulina Rubio—Universal Latino
- 3 HISTORIA DE UN IDOLO VOL. 1—Vicente Fernández—Sony Discos
- 4 VIVO—Luis Miguel—WEA Latina
- 5 LA HISTORIA—Ricky Martin—Sony Discos
- 6 SHHH!—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 7 SON BY FOUR—Son By Four—Sony Discos
- 8 ABRAZAME MUY FUERTE—Juan Gabriel—Ariola/BMG Latin
- 9 SIMPLEMENTE—Chayenne—Sony Discos
- 10 ES PARA TI—Intocable—EMI León
- 11 DESPRECIADO—Lupillo Rivera—Sony Discos
- 12 UN SUEÑO—Los Angeles De Charlie—Fonovisa
- 13 EL SAPO—Azul Azul—Sony Discos
- 14 BACHATAHITS 2001—Various Artists—J&N/Sony Discos
- 15 DE PAISANO A PAISANO—Los Tigres Del Norte—Fonovisa

- 16 EN VIVO—Marco Antonio Solís—Fonovisa
- 17 WOW FLASH!—Elvis Crespo—Sony Discos
- 18 MERENHITS 2001—Various Artists—J&N/Sony Discos
- 19 OSCAR DE LA NOVA—Oscar De La Hoya—EMI Latin
- 20 DESDE UN PRINCIPIO—FROM THE BEGINNING—Merc Anthony—RMM/Sony Discos

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 ABRAZAME MUY FUERTE—Juan Gabriel—Ariola/BMG Latin
- 2 TE QUISE OLVIDAR—MDO—Sony Discos
- 3 YO TE AMO—Chayenne—Sony Discos
- 4 POR AMARTE ASI—Christian Castro—Ariola/BMG Latin
- 5 PURO DOLOR—Son By Four—Sony Discos
- 6 INFIEL—Rocio Durcal—Ariola/BMG Latin
- 7 SOLO QUIERO AMARTE—Ricky Martin—Columbia/Sony Discos
- 8 CUANDO SEAS MIA—Son By Four—Columbia/Sony Discos
- 9 ENSEÑAME A OLVIDARTE—Intocable—EMI Latin
- 10 UN SUEÑO—Los Angeles De Charlie—Fonovisa



Juan Gabriel

- 11 Y YO SIGO AQUÍ—Paulina Rubio—Universal Latino
- 12 QUIERO—Jerry Rivera—Ariola/BMG Latin
- 13 LA BOMBA—Azul Azul—Sony Discos
- 14 DEJA—Bande El Recodo—Fonovisa
- 15 EL AMOR SONADO—Los Tucanes De Tijuana—Universal Latino
- 16 DISCULPE USTED—Los Humildes—RCA/BMG Latin
- 17 SIN TU AMOR—Pedro Fernández—Mercury/Universal Latino
- 18 DIME, DIME, DIME—Conjunto Primavera—Fonovisa
- 19 Y—Luis Miguel—WEA Latina
- 20 ME DA LO MISMO—Victor Manuel—Sony Discos

PUYA

(Continued from page LM-10)

whose father was a musician (playing guitar and the traditional cuatro and disliking rock), never got a music degree but did take classes at San Juan's music conservatory.

After pretty much covering all the possibilities in Puerto Rico, the trio moved to Fort Lauderdale and recruited singer Sergio Curbello, who'd played with them before. Local gigs and an indie CD followed, but the band's decisive moment was the opportunity to play at a showcase during a Billboard Latin Music Conference, where it was spotted by Gustavo Santaolalla, who would produce *Fundamental*, and by Marusa Reyes, who remains the group's manager to this day.

Although Ortiz points out that Puya's rise to stardom has taken a good decade, the jump from unknowns to stars was rapid. Upon the release of *Fundamental*, MCA had the band touring, not with other Latin rock bands, but with mainstream hard-rock and metal bands. Puya sang in English and Spanish and won converts in places as unlikely as Milwaukee and Des Moines. In Ortiz's words, the group played with "pretty much every band we admired" and seemed to

strike a chord wherever it went.

"To me, when I think 'rock,' the rock I listen to and love is heavy rock," says Ortiz, who, along with the other Puya members, is now based in Los Angeles. "And I think the audience that has embraced us in the U.S. is the audience that loves that rock. They listen to us, and, even if we sing in another language, they see we have the weight."

Things, of course, have changed since *Fundamental*. Ortiz, for example, had a daughter ("Semilla," a lovely acoustic interlude on the album is dedicated to her), the group as a whole has become more socially conscious ("Pati Pami" addresses the bombings in Vieques), and then there's the burden of coming up with something at least as successful as *Fundamental*.

But Ortiz says he simply doesn't think about that. Nor does he think about the fact that he is no longer a guy playing gigs, but a rock star. "I don't believe any of that," he says. "I'm just a musician who does what he likes. It's like a game. When the band is hot and we sell records, everyone comes and says, 'Oh, you're so good.' You can't believe that. You just have to be grateful people like your record." ■

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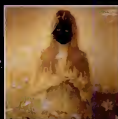


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TOP 10 AUSSIE SONGS

(Continued from page 32)

lished by J. Albert & Son, which the band—formed in a Sydney migrant's hostel—recorded in 1967 shortly after relocating to London. The song went top 10 in 22 countries including the U.S. Co-writer/Easybeats guitarist Harry Vanda performed it with RCA-backed power trio You Am I as the show's finale.

Vanda recalls, "In London at the time there were pirate radio stations who played ambitious music. Those stations were closed down so we released the disc. If left to the BBC, 'Friday' would not have had a look in."

After the Easybeats split in 1969, Vanda and partner George Young wrote and produced hits for Albert's acts. Their biggest album success as producers were with Young's brothers band, AC/DC, whose "It's a Long Way to the Top" (written by Ronald Scott, Angus Young, and Malcolm Young) topped the charts. J. Albert & Son was No. 9 on the APRA list. Albert Productions' chief executive Fina Riccoboni observes that, although "It's a Long Way" and "Friday" were 10 years apart, "they maintain a constant on their list to comply with themes about everyday living that audiences could relate to."

No. 2 on the list was Daddy Cool's "Eagle Rock" (Mushroom), which in 1971 topped the Australian charts for 10 weeks for Spinnac Records. The track was a regional hit on Reprise in the U.S.

At No. 3 was Midnight Oil's "Beds Are Burning" (Sony Music Publishing), co-written by Rob Hirst, James Moginie, and Peter Garrett), a plea for reconciliation with Australia's indigenous people. It was introduced by indigenous Senator Aden Ridgeway, deputy leader of the Australian Democrats, and partly in his spokesperson for reconciliation.

The other songs were, in descending order: Men at Work's "Down Under" (EMI Music Publishing, writ-

ten by Colin Hay, Ron Street/Clay; Slim Dusty's "Pub With No Beer" (EMI, written by Gordon Parsons); Loved Ones' "The Loved One" (Mushroom, written by A. Cline, G. Humphreys, R. Lovett); Crowded House's "Don't Dream of Me" (Mushroom, written by Neil Finn); Cold Chisel's "Khe Sanh" (Rondor, written by Don Walker); and the Reels' "Quasimodo's Dream" (Festival, written by Dave Mason).

The announcement of the list's top 10 sparked much debate in the media, drawing criticism because not one of the songs was released after 1987 or written by females or indigenous writers.

"I always hoped the list would be unpredictable and provocative," says Brett Cottle, APRA CEO. The release of an album of the top 30 songs—reportedly through indie Label Music—is under discussion.

APRA AWARDS

(Continued from page 32)

million plays in the U.S. of the 1978 hit "Reminiscing."

Goble tells *Billboard* that the song, inspired by his love for Cole Porter songs and 1930s black-and-white romantic movies, was initially rejected by the rest of the band. "It was U.S. label, Capitol. It became LRB's biggest U.S. hit, reaching No. 3 on the *Billboard* charts that year and drawing praise from such artists as Frank Sinatra and John Lennon. "It's never dated, and it's still going to be a classic," says Goble. "It's been a major source of income for me, because I haven't released any records since LRB broke up in 1991. The Australian music industry doesn't know how to market me." The song has recently been covered by an Australian dance duo Madison Avenue.

Another globally acclaimed veteran honored was producer Charles Fisher, who collected the Ted Albert award for outstanding services to Australian music in 1995. Fisher, 69, has been in Fisher, including those by Savage Garden and Air Supply, have sold 15 million worldwide. Tracks he recorded with Stooges/MC5-influenced Australian rock outfit Radio Birdman in the late 1970s are still widely played in North America through Sub Pop in July.

Other key winners included: Most performed Australian work: Vanessa Amorosi, "Shine," written by Robert Park; Vanessa Amorosi; Mark Holden (Standard/EMI, Marjorie, Dream Dealers).

Most performed jazz work: Jive Bombers, "Jungle Jive," written by Christopher Stafford, Peter Morand. Most performed country work: Kasey Chambers, "The Captain," written by Kasey Chambers (Gibson).

Most performed international work: Matchbox Twenty, "Real World," written by Rob Thomas (EMI Australia).

Broadcast performances determine the winners in the majority of the APRA awards categories, although song of the year is voted for by the association's nearly 30,000 members. The APRA board alone votes for songwriter of the year and the Ted Albert Memorial Award. The latter is named after the late veteran producer who set up Albert Productions in the 1930s.

JUNE
June 7-10, Mervyn's Beach Bash 2001, Hermosa Beach, Calif. 310-274-7800 ext. 384.
June 11, Florida Heroes Awards, presented by the Florida Chapter of the National Academy of Recording Arts and Sciences, Loews Miami Beach Hotel, Miami Beach, Fla. 312-672-4060.
June 11, Sixth Annual Mel L.A. Open, Malibu Country Club, Malibu, Calif. 415-227-0894.
June 14, LIFEbeat Breakfast Saluting Kevin Weatherly, Century Plaza, Los Angeles. 212-989-0300.
June 14, National Academy of Popular Music/Songwriters Hall of Fame 32nd Annual Induction and Awards Dinner, Sheraton New York Hotel and Towers, New York. 212-431-5227.
June 14, 17th Annual T.J. Martell/Neil Bogert Entertainment Industry Golf Classic, Lido Canyon Golf Club, Sunny Valley, Calif. 310-358-4970.
June 19, BET Awards, Las Vegas, Las Vegas. 202-608-2000.
June 19, Set What You Deserve/Keep What You Have—Financial, Insurance & One Two, Fourth Annual Country Music DJ Hall of Fame Awards, Renaissance Hotel, Nashville. 615-327-4487.
June 29, Country Radio Broadcasters Golf Tournament, Red Rhodes Golf Course, Nashville. 615-327-4487.

JULY
July 6-9, Latin Alternative Music Conference, Hilton New York & Towers, New York. 818-763-1387.
July 9-12, Songwriters Guild of America's 2001 Summer Week New York venues, New York. 212-768-7932.
July 16-19, Songwriters Guild of America presents SGA Week Nashville, Music Row locations, Nashville. 615-328-1872.
July 16-26, Songwriters Guild of America presents SGA Week Los Angeles, Los Angeles. 323-642-1108.
July 24-26, Billboard Dance Music Summit, Waldorf-Astoria, New York. 646-654-4660.

AUGUST
Aug. 2-4, Fifth National Entertainment Industry Conference, Grand Bellmore, Sydney. 61-2-957-7766.
Aug. 4-6, 1st Annual Australian Indie Music Awards, Basement Nightclub, Syd-

ney. 612-9557-7766.
Aug. 28-30, Billboard/BET R&B/Hip-Hop Conference and Awards, New York Hilton, New York. 646-654-4660.
SEPTEMBER
Sept. 7-9, Street Scene 2001, downtown San Diego. 619-557-8490.
Sept. 11, Latin Grammy Awards, American Airlines Arena, Miami. 310-392-3777.
Sept. 21-23, Music Business Awards—Australia, Sydney. 61-8-0603-5403.
Sept. 27-29, Atlanta Urban Music and Entertainment Conference, America Mart, Atlanta. 770-698-6102.
Sept. 29-30, Run Your Own Record Label, presented by Revue Productions, New Yorker Hotel. 212-688-3504.

OCTOBER
Oct. 4-6, Billboard/Airplay Monitor Radio Seminar, Awards, Eden Roc Hotel, Miami Beach. 646-654-4660.
NOVEMBER
Nov. 17, How to Get a Record Deal, presented by Revue Productions, New Yorker Hotel. 212-688-3504.

Submit items for Lifelines, Good Works, and Calendar to Jill Peselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90046, or e-mail jpeselnick@billboard.com.

Update

CALENDAR

Oct. 5, 12, 19, 26-28, Black/Friday Music & Film Festival, El Rey Theatre, Los Angeles. 323-298-0875.
Oct. 10-14, Nashville Now Music Conference, various venues, Nashville. 615-268-5454.
Oct. 13, Third Annual Eyeball Music Video Showcase, 40 Watt Club, Athens, Ga. 706-227-6090.
Oct. 31-Nov. 2, Billboard Music Video Conference and Awards, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER
Nov. 17, How to Get a Record Deal, presented by Revue Productions, New Yorker Hotel. 212-688-3504.
Submit items for Lifelines, Good Works, and Calendar to Jill Peselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90046, or e-mail jpeselnick@billboard.com.

DECEMBER
Dec. 4-6, Billboard/Airplay Monitor Radio Seminar, Awards, Eden Roc Hotel, Miami Beach. 646-654-4660.

LIFELINES

BIRTHS
Twins—a boy, Tharen Emmanuel, and a girl, Corinna—to Paula and Emmanuel Candi, May 17 in Sydney, Australia. Candi is executive director of the Australian Record Industry Association.
Boy, Michael Franklin, to Laurie Boyer and Erdal Cavusoglu, May 17 in New York. Mother heads MVP Video Promotion & Marketing.

Girl, Cassidy Rose, to Ashley Corlew and Donal Carwell, May 17 in New York.

GOOD WORKS

FRAMPTON AUCTION: Music fans will have the opportunity to bid on a pair of tickets and backstage passes to a Peter Frampton concert scheduled for this summer. Proceeds will benefit the Musicians on Call. The nonprofit organization, which uses music to promote and complement the healing process in health care facilities, will auction tickets to the highest bidder at vhl.com/store. The tour touches down at major venues through August. Contact: Scott Stem at 615-399-1796.

LEGENDARY DUO: Sir Paul McCartney and Paul Simon are playing together for the first time at the June 14 Adopt-a-Minefield benefit at the Regent Beverly Wilshire Hotel in Los Angeles. The event, which will be hosted by Jay Leno, will raise money for Minefield's global campaign to rid the world of landmines. Contact: Timothy Sullivan at 212-685-4300.

May 27 in Nashville. Mother's father is CEO of Corlew Music Group and Blue Hat Records.

DEATHS
Larry Lee Favorite, 62, of heart failure, in Lebanon, Tenn. Favorite was a songwriter who wrote under the name Larry Lee. He is well known as the co-writer of the country standard "Fourteen Carat Mind." His songs were recorded by such artists as the Statler Brothers, Roy Acuff, Wanda Jackson, Connie Smith, Johnny Paycheck, and George Jones. During his 40 years in the country music industry, he worked at Screen Gems, Cedarwood Publishing, and with Johnny Cash as head of the Cash Publishing companies. Favorite most recently served as head of the Nashville Songpluggers Association. He is survived by his wife, two sons, and six grandchildren.

FOR THE RECORD

The article "Bankruptcy Leaves Inevitable Wreck" (*Billboard*, May 26) incorrectly reported Frank Davies' title. Davies was president of TMP/Song Publishing until Jan. 1, 2000, when he became a consultant to Song Corp. as part of an agreement that was terminated in June 2000.

"Satellite Radio Facing Time, Money Concerns" (*Billboard*, June 9) incorrectly reported Daimler Chrysler's satellite radio investment. The company has a stake in Sirius Satellite Radio.

Songwriters & Publishers

ARTISTS & MUSIC

Waits Top Of Pops At 18th ASCAP Awards

Tom Waits was the main attraction at the 18th annual ASCAP Pop Music Awards, held May 22 at the Beverly Hilton Hotel in Los Angeles. Other major winners at the event—which was attended by more than 600 leading songwriters, recording artists, and music industry luminaries—were Savage Garden's Darren Hayes and Daniel Jones, whose "I Knew I Loved You" was named song of the year; Swedish songwriters Max Martin and Andreas Carlsson, who shared the songwriter of the year award; and EMI Music, which was named publisher of the year.



Lamar and Child Win ASCAP Awards. Holy Lamar's "Breathe" and Desmond Child's "Thong Song" were among the songs cited at the 18th annual ASCAP Pop Music Awards presentation. Pictured, from left, are Todd Brabec, executive VP of membership, ASCAP; Lamar; Child; Marilyn Bergman, president/chairman of the board, ASCAP; and John LoFrumento, CEO, ASCAP.



Goo Goo Dolls Star at ASCAP Awards. The Goo Goo Dolls' Johnny Rzeznik notched a pair of awards at the 18th annual ASCAP Pop Music Awards presentation for his songs "Black Balloon" and "Slide." His group also performed at the dinner. Pictured, from left, are Todd Brabec, executive VP of membership, ASCAP; Marilyn Bergman, president/chairman of the board, ASCAP; Goo Goo Dolls' Rzeznik, Robby Takac, and Mike Malinin; and John LoFrumento, CEO, ASCAP.



Waits Gets ASCAP Founders Award. Tom Waits received the prestigious ASCAP Founders Award at the 18th annual ASCAP Pop Music Awards at the Beverly Hilton Hotel. The award recognized Waits' achievements as an "extraordinary musical storyteller." Pictured, from left, are Waits and Marilyn Bergman, president/chairman of the board, ASCAP.



Carlsson Named ASCAP Songwriter of the Year. Swedish songwriter Andreas Carlsson was named songwriter of the year at the 18th annual ASCAP Pop Music Awards presentation, along with fellow Swede and frequent collaborator Max Martin. Carlsson was cited for his award-winning songs "It's Gonna Be Me," "I Want It That Way," and "That's the Way It Is," all of which Martin had a hand in—and "Bye Bye Bye," which Carlsson co-wrote with Kristian Lundin and Jacob Schulte. Pictured, from left, are Carlsson and Marilyn Bergman, president/chairman of the board, ASCAP.



Frank's 'Genie' Is Honored. "Genie in a Bottle" by David Frank and Steve Kipner won an ASCAP Pop Music Award. Pictured, from left, are Frank, Marilyn Bergman, president/chairman of the board, ASCAP; and fellow winner Holy Lamar.

FOR THE RECORD

The publishing information given for the Doors' "Light My Fire" in "They're Playing My Song" (Billboard, April 14) was incorrect. "Light My Fire" was written by Jim Morrison, Ray Manzarek, John Densmore, and Robert Krieger, is published by Doors Music Company, and is administered by EMI Music. The award is published by EMI Music Company, and is administered by EMI Music. The award is published by EMI Music Company, and is administered by EMI Music.

Bollywood Soundtrack Mixes Hindi And English; Feldman Helps Music For Youth

BOLLYWOOD BLEND: While language barriers have never prevented me and a growing number of Western "Bollywood" movie music fans from appreciating South Asian music, *Lagaan*, the new film from Bollywood superstar **Aamir Khan**, offers us non-Hindi speakers an amazing first. The Sony Music (India) soundtrack songs, by prolific and eclectic composer **A.R. Rahman** and lyricist/poet **Javed Akhtar**, include one, "O Rey Chhori," song in both Hindi and English (the English lyrics are by Akhtar's kids).

"It's probably the first time for an Indian film to have a song go from Hindi to English and back," says Khan, in New York for *Lagaan* promotional activities—including a freestyle rap and a surprise appearance at the Raaga Music outlet in Queens that virtually closed the street. But Khan, who also produced the film, notes that the story called for it.

Lagaan takes place in 1893 in the small central-Indian farming village of Champaner, where an arrogant British commander has demanded an agricultural tax (lagaan) during a disastrous time of low rainfall and crop yield. The commander's visiting sister falls in love with Khan's stalwart farmer character—who is involved with a village girl. "O Rey Chhori" musically reflects the love triangle.

"It was a period when there was very close contact between Britishers and rural Indians," continues Khan, who starred in **Deepa Mehta's** 1998 *Earth*, which concerned Britain's tragic partition of India and Pakistan. "We needed a composer who could recreate the atmosphere of rural India of 100 years ago through music and still appeal to the contemporary audience of today. Rahman used a lot of Indian folk music and built Western classical music onto it to bring in the British influence."

Suri Gopalan, the director of the Edison, N.J.-based Vista India distributor and Raaga chain, notes that while English words frequently appear in Bollywood movie songs, "O Rey Chhori" marks "the first time we've had such a pure English track." He credits Rahman's expertise in "fitting in the English and Hindi together" as seamlessly as his juxtaposition of a "distinctly English ballad and a Hindi folk ballad."

The result, sung by famed

Hindi "playback" singers **Udit Narayan** and **Alka Yagnik**, along with actress/singer **Vasundhara Das** (who sings the English part), has already been well received in India. Gopalan says, "It's also getting a bit more mileage in overseas markets where [South Asian] kids grow up with English music, so it has the potential to reach over to a wider audience that might not understand Hindi."

FELDMAN'S UJA HONOR: BMI's VP of writer/publisher relations **Chile Feldman**, who will be feted June 26 at UJA Federation's music executive of the year, is particularly proud that half the proceeds from the dinner will funnel into the UJA-assisted Music for Youth Foundation, of which he's a member. The foundation awards grants and scholarships to help offset the decline in funding for music education in the greater New York area.

Meanwhile, Feldman is acting as music supervisor for *Assassination Tango*, a movie directed by and starring **Robert Duval. The film is set in Brooklyn and Argentina and will include numerous licensed tangos, as well as new songs from Aalep at the Wheel's **Ray Benson**. Feldman says. Previously, Feldman helped find the music and produce the soundtrack to 1983's *Tender Mercies*, for which Duval won an Oscar for his portrayal of a country singer.**

NEW FROM CARL FISCHER: Venerable family-owned music publishing and distribution company Carl Fischer is expanding its new "Hip Pockets" series of easily portable instruction guides with four new guitar titles by **Adam Kadmon**, author of the company's series of "Guitar Grimoire" titles. Now available are *Hip Pockets The Major Scale*, *Pentatonics and Power Chords*, *Quick Chords*, and *Progressions*—each containing 64 pages and selling for \$6.95. The new books follow the three Hip Pockets drumming titles that debuted the series last year.

Additionally, Carl Fischer, in conjunction with PlayTime Productions and Yamaha, is issuing a series of 19 "Yamaha Advantage—Musiquest From Day One" titles over the next few months. The series involves a new band instrument instruction method and was developed with the input of more than 300 band directors during the past three years.



by Jim Bessman



Music Publishing

THE BILLBOARD SPOTLIGHT

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The line between music publishers and record-company A&R executives has long been a fine one, but, in recent years, it has often seemed to blur beyond recognition. Not only are publishers selecting songs for artists' albums, in some cases, they're even producing them—or at least hooking up the producers as well as the songwriters.

The publisher's A&R role is expanding, too, as some publishing companies build their own in-house studio facilities—and even master and press their demo tapes into actual finished albums, to be taken either to the record labels for signing or all the way to the record stores for selling.

"Our A&R roles have increased over the last five years or so—absolutely," says Evan Lamberg, EMI Music Publishing's executive VP, creative/North America. "Before, once publishers developed an act and got it a deal, they'd step to the sidelines, but now it's a whole different story: We're becoming much more proactive in the music community regarding A&R—not replacing A&R label people as we used to be, but stepping up and physically A&R'ing records."

DIRECT DEALS WITH ARTISTS

"Maybe it's time or manpower constraints, but they'll go sign an artist and then, say, get a publishing deal—then the publisher puts the artist together with writers," says Famous Music VP Pat Finch. "So we're seeing a good portion of the artists we're getting signed come up through the publishing A&R process, and that's definitely a large part of our focus."

Tom Sturges, executive VP of

A "proactive and responsible publisher," adds BMG Music Publishing's VP, creative, Elizabeth Brooks, works "hand-in-hand, alongside" the record-label A&R person. "You're an essential part of the procedure as the artist moves through the record-making process at the record company." The creative publisher's expanded participation in these A&R aspects, meanwhile, has recently been officially recognized at Warner/Chappell, where the titles

both positions, "I sign artists who write their own songs, and also songwriters who aren't artists—therefore dealing with the 'R' in A&R—"repertoire," he says. "So, an integral part of my job is to match the perfect song to the artist. But it seems that the labels have in the recent past started looking at creative publishers as a reliable source for talent acquisition, so I often set up meetings for my writers with label A&R people directly."

Richard Rowe, president of

too, to his early '90s days in A&R at Capitol Nashville—when Jimmy Bowen was president and Jerry Crutchfield was A&R VP. "Both were big, successful record producers, as were most of the A&R VPs at the labels, going back to Chet Atkins and Owen Bradley," says Allen. "But, now, most of the A&R roles have become more like product managers who provide a necessary link between the creative artist side and the label-business side."

FIGHTING QUINTET

The nurturing and development role of the publisher identified by Allen and others is most evident in EMI's association with singer/songwriter John Ondrasik of Columbia group Five for Fighting, whose current album, *American Town*, was executive-produced by the publishing company's Lamberg.

John lost his previous deal with EMI Records, but we believed in him so much that we started redeveloping him as an artist to try to shop him for another deal," says Lamberg. "Usually, the publisher's job stops there, and the label takes over—and we're happy just to have our songwriter/artist with a record."

"But I brought in Gregg Wattenberg, who's one of our writer/producers, to produce the record, and we chose the songs and groomed the album, and after a No. 1 triple-A first single with 'Easy Tonight,' Columbia's on board in a bigger way. So, now, publishers are not only doing what we've been doing the last five years in developing songwriters and shopping for deals—which is standard in the publishing business—but now here's a publisher who executive-produced an album, who picked the songs and the producer, doing basically what an A&R label person does."

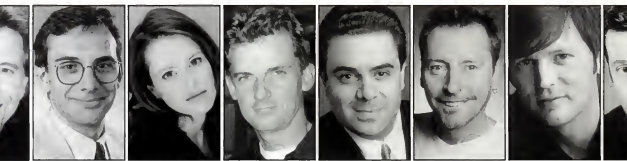
But EMI has gone a step further, as Lamberg reports that, rather than just shop demos to the company's new songwriter-artist Amy Foster Gillis, it's made, mastered and pressed her debut album. "So publishers are now A&R'ing and pressing records, and sometimes getting them in the stores," says Lamberg. "We actually have a radio department

Music Publishing

Kissin' Cousins

The Publishing/A&R Interface: Close And Growing Closer

BY JIM BESSMAN



From left: Famous/Finch, Sony/ATV's Rowe, BMG's Brooks, Universal's Sturges, EMI's Lamberg, peermusic's Lloyd, Bug's Allen and Warner/Chappell's Consell

creative affairs at Universal Music Publishing Group, says that everyone on his staff is now charged with A&R responsibility, in addition to their traditional activities. But he also notes that the publisher's A&R role, at least at Universal, is "secondary," in relation to that of A&R staffers at Universal's record companies.

"Our first responsibility is to pitch songs and promote our writers for great collaborative situations," says Sturges, "and the other is the A&R function—going out and identifying talent before anybody else. But, for this company at this point in time, there's such a tremendous A&R team within the sister record companies that our role is secondary to theirs. So, for us, the A&R role is more to get there before the album is released and provide funding for additional writing and other artist development."

for all creative-department staffers have been changed from Creative Services to A&R.

FULL-SERVICE DELIVERY

"We're doing a lot of the A&R work with the record companies," explains Patrick Consell, who had been VP of creative services, international, for Warner/Chappell, but with the title change is now VP of A&R, international. "This is not only in that a lot of younger-type artists who've signed with the labels in the last few years don't write their own material, but a lot of times the writers we deliver to the record companies are also producers. So, in many instances, we end up providing the songs and delivering the producers, as well—since they like both the songs and the demos."

Consell is one of a number of publishers with full label-A&R experience and sees similarities in

Sony/ATV Music Publishing, observes that there's more of this "two-way traffic" between record companies and publishers than ever before.

"We're going through a dramatic change, where A&R people in record companies, after such a long history of artists who are singer-songwriters, are now working more with artists—like Backstreet Boys, 'N Sync, Britney Spears and Celine Dion," says Rowe. "There's a stronger recognition than ever before of how important songs are—and how many good songs you need to put on an album to make the consumers feel they're getting value for their money. So, the more high-quality tracks, the better, which strengthens the publisher."

PRODUCT-MANAGER ROLES

Bug Music Nashville's creative director, John Allen, looks back,

Allen also points out a reversal of sorts in the way the labels and publishers have interacted in the past. "It used to be that the A&R people signed the artists, then helped get them a publishing deal," he says. "Now, because of corporate bottom-line pressure at the labels and the increased micro-managing role of A&R, publishers are more and more the only ones taking the time and money to nurture and develop artists/songwriters. Today's A&R may help some in searching for songs, but most artists/producers have their own network of getting songs straight from publishers who love getting songs directly to artists/producers. Also, publishers are most often the first to meet and hear new artists, who are either looking for good songs for their demo or seeking a publishing deal before seeking a record deal."

now, and sometimes you want to get radio on board before a label. You don't need a label today to make an album if you believe in something strongly."

GETTIN' READY

Getting a bigger jump on the labels, peermusic is now building a studio in Los Angeles. "It's a combination of analog and full-blown Pro Tools," says senior director of talent acquisition John Lloyd, who says he was brought to his position because of his A&R background at RCA Records in London.

Echoing his fellow publishers' comments, Lloyd adds, "Major labels don't have time for artist development these days. So we want to be ready and right out-of-the-box with firm song arrangements by the time our artists get signed—and we're seeing that with other publishers, too."



DOLLY PARTON

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Music Publishing

Top Songwriters: Plenty of New Faces & Repeat Contenders

BY GEOFF MAYFIELD

An old music-industry maxim, so obvious yet so true, states, "It begins with a song." Put that song before the right talent, and be fortunate enough to have that recording reach radio at just the right time, and the composer winds up with a hit.

This Spotlight's four honor rolls of the top songwriters to date in 2001 for The Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks, Hot Country Singles &

least one top-10 entry in the works they have charted since the beginning of the 2001 chart year.

That rapper Ludacris, his collaborator Pharrell Williams and singer R. Kelly have concurrent standing among R&B and Hot 100 writers proves that black music still plays a dominant role in popular music. But the triumphant success of rock, pop and country songs on the Hot 100 also underlines the diversity of pop radio formats.

TWENTY TO ONE

Standing at the Hot 100 summit is matchbox twenty front man Rob Thomas, one of last year's more conspicuous songwriters. Thomas reaches the top this time on the shoulders of his band's "I'm Yours," which climbed to No. 5 on the Hot 100. He also benefits from continued radio play of a matchbox song that reached No. 1 last year, "Bent."

Another rocker, Lenny Kravitz, follows Thomas at No. 2. His sole songwriting entry during the chart year is his ballad "Again," which peaked at No. 4.

Richard Marx, one of the bigger recording stars of the '80s, underlines his composing chops in the new century, standing at No. 3 among Hot 100 writers. He wrote "This I Promise You" for hit machine 'N Sync. The song reached No. 5 on the Hot 100.

Moby follows Marx on the composers list, southern from "South Side," which he recorded with No Doubt's Gwen Stefani. The track charted as high as No. 15, his highest entry ever on the Hot 100. The top four writers have something in common, as each were the sole authors of the songs that have charted for them since the Dec. 2 issue, when the 2001 chart year began. Thus, although Kravitz, Marx and Moby have only placed one song apiece this year, and top dog Thomas has just charted three, they manage to outrank the fifth-through-eighth-place songwriters, who each get credit for two or more songs.

The difference comes down to simple math as Ludacris, Kelly, Williams and Destiny's child star Beyonce Knowles mostly co-wrote their charting hits with one or more partners, one notable exception being Ludacris' "What's Your Fantasy." Thus, each of those four writers split their song's accumulated chart points with collaborators.

PARTNERS IN RHYME

Aside from "What's Your Fantasy," which peaked at No. 21, Ludacris, fifth on the Hot 100 list, paired with Williams to write "Southern Hospitality," which peaked at No. 23.

Continued on page 38

The chart recaps in the Music Publishing Spotlight cover the period from the Dec. 2, 2000, issue (the start of the 2001 chart year) through the May 12, 2001, issue. The Hot 100 and Hot R&B/Hip-Hop charts are determined using a combination of radio-audience gross impressions as monitored by Broadcast Data Systems (BDS), point-of-sale data provided by SoundScan and reported airplay from radio stations in markets not monitored by BDS. Recaps for those charts reflect actual sales and/or airplay points for each week a song appeared on the chart. Recaps for Hot Country Singles are compiled using total detections as monitored by BDS for each chart week while Hot Latin Tracks recaps are determined using BDS audience gross impressions, accumulated during each week a song charts. In cases where a song is written by more than one songwriter, the points are divided equally between the composers. Publisher and publishing-corporation points are likewise split equally. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own.

These recaps were compiled by Anthony Colombo and Michael Cusson with assistance from chart managers Silvio Pietrolungo, Minal Patel, Wade Jessen and Ricardo Campanioni.

Hot 100 Publishing Corporations

No. PUBLISHING CORPORATION (No. of Chart Titles)

- 1 EMI MUSIC (110)
- 2 WARNER/CHAPLIN MUSIC (79)
- 3 UNIVERSAL MUSIC (59)
- 4 ZOMBA MUSIC (27)
- 5 SONY/ATV MUSIC (25)
- 6 CHRYSALIS MUSIC (11)
- 7 FAMOUS MUSIC (13)
- 8 BMG MUSIC (16)
- 9 LIVINGSTINE MUSIC (2)
- 10 BIONIS MUSIC (3)

Hot 100 Publishers

No. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL/ASCAP (64)
- 2 EMI BLACKWOOD/BMI (49)
- 3 WB/ASCAP (51)
- 4 WARNER-TAMERLANE/BMI (33)
- 5 ZOMBA/ASCAP (14)
- 6 MISS BESSIE/ASCAP (1)
- 7 LIVINGSTINE/ASCAP (2)
- 8 ZOMBA/BMI (14)
- 9 BIONIS/BMI (3)
- 10 UNIVERSAL-POLYGRAM INTERNATIONAL/ASCAP (13)

Hot 100 Songwriters

- 1 ROB THOMAS
If You're Gone — matchbox twenty —
Lava — EMI Blackwood/BMI/
Bionis/BMI
Bent — matchbox twenty — Lava —
EMI Blackwood/BMI/Bionis/BMI
Had Sex — matchbox twenty —
Lava — EMI Blackwood/BMI/
Bionis/BMI
- 2 LENNY KRAVITZ
Again — Lenny Kravitz — Virgin —
Miss Bessie/ASCAP
- 3 RICHARD MARX
This I Promise You — 'N Sync —
Jive — Di-Roy/ASCAP/Warner/ASCAP/
DMN/BMI
- 4 MOBY
South Side — Moby Featuring Gwen
Stefani — V2 — Little Idiot/BMI/
Warner-Tamela/BMI
- 5 LUDACRIS
What's Your Fantasy — Ludacris
Featuring Shyama — Disturbing The
Peace/Def Jam South —
Ludacris/ASCAP/Def
Sonic/ASCAP/EMI April/
ASCAP
- 6 PHARRELL WILLIAMS
Southern Hospitality — Ludacris —
Disturbing The Peace/Def Jam
South (Ludacris) — Ludacris/ASCAP/
Def Sonic/ASCAP/EMI Blackwood/
BMI/The Waters of
Nazareth/BMI/EMI April/ASCAP
ASCAP
- 7 DANNY KRAVITZ
Again — Lenny Kravitz — Virgin —
Miss Bessie/ASCAP
- 8 MISS BESSIE
This I Promise You — 'N Sync —
Jive — Di-Roy/ASCAP/Warner/ASCAP/
DMN/BMI
- 9 MOBY
South Side — Moby Featuring Gwen
Stefani — V2 — Little Idiot/BMI/
Warner-Tamela/BMI
- 10 LUDACRIS
What's Your Fantasy — Ludacris
Featuring Shyama — Disturbing The
Peace/Def Jam South —
Ludacris/ASCAP/Def
Sonic/ASCAP/EMI April/
ASCAP
- 11 LUDACRIS
Southern Hospitality — Ludacris —
Disturbing The Peace/Def Jam



From left: Rob Thomas, R. Kelly, Phil Vassar and Estefano

South (Williams) —
Ludacris/ASCAP/Def Santiago,
ASCAP/EMI Blackwood/BMI/The
Waters of Nazareth/BMI/EMI
April/ASCAP

1 I Wish — R. Kelly — Jive —
Zomba/BMI/R. Kelly/BMI

2 Fiestas — R. Kelly Featuring Jay-Z —
Jive (S. Carter) — Zomba/BMI/
R. Kelly/BMI/EMI Blackwood/BMI/Lil Lu
Lu, BMI

3 Guilty Until Proven Innocent — Jay-Z
Featuring R. Kelly — Roc-A-Fella/Def
Jam (S. Carter, D. Shibus) — Lil Lu Lu,
BMI/EMI Blackwood/BMI/Dynasty's
Day/BMI/Warner-Tamela/BMI/
Zomba, BMI/R. Kelly/BMI

7 PHARRELL WILLIAMS
Southern Hospitality — Ludacris —
Disturbing The Peace/Def Jam
South (Ludacris) — Ludacris/ASCAP/
Def Sonic/ASCAP/EMI Blackwood/
BMI/The Waters of
Nazareth/BMI/EMI April/ASCAP
ASCAP

8 DANGER (BE ME SO LONG) — Mystikal
Featuring Nivea — Jive
(M. Tyler, C. Hugo) — Lil Lu Lu,
BMI/ASCAP/Zomba/ASCAP/EMI
Blackwood/BMI/The Waters of
Nazareth/BMI/EMI April/ASCAP/
Chase Chad/ASCAP

9 I Just Wanna Love U (Give It 2 Me) —
Jay-Z — Roc-A-Fella/Def
Jam (S. Carter, C. Hugo, J. Johnson,
C. Wallace, D. Angelites, S. Combs,
K. Walker, T. Chow, M. Flowers) — Lil Lu Lu,
BMI/EMI Blackwood/BMI/The
Waters of Nazareth/BMI/Chase Chad,
ASCAP/EMI April/ASCAP/Justin
Combs/ASCAP/Big Poppa/ASCAP/
Deric Angelettie/BMI/Wind Ties
BMI/Strand/BMI/Zomba/BMI/
Jobete/ASCAP/Mason Betha, ASCAP

10 GIRL ME SAGER — Beanie Man Featuring
Mya — Shocking Vibes/V2
(C. Hugo, M. Davis) — EMI
Blackwood/BMI/The Waters of
Nazareth/BMI/EMI April/ASCAP/
Chase Chad/ASCAP

11 SHOE ME ASS — Mystikal —
Jive (M. Tyler, C. Hugo) —

Zomba/ASCAP/Bout 13/ASCAP/The
Waters of Nazareth/BMI/EMI Blackwood/
BMI/Chase Chad/ASCAP/EMI
April/ASCAP

12 CROSS THE BORDER — Philly's Most
Wanted — Atlantic/C. Hugo, A. Holly,
J. Witherspoon — EMI Blackwood/
BMI/Chase Chad/ASCAP/EMI
April/ASCAP/Vatima & Baron
Quilet/ASCAP/Main Music/ASCAP/
The Waters of Nazareth/BMI

13 THERE SHE GOES — Babyface —
Arista (C. Hugo, Babyface) — The
Waters of Nazareth/BMI/EMI Blackwood/
BMI/Chase Chad/ASCAP/EMI
April/ASCAP/ECAP/BMI/Sony/ATV
Songs, BMI

8 BEYONCE KNOWLES

14 INDIVIDUAL WOMEN PART I — Destiny's
Child — Columbia (S.J. Barnes, J.C.
Olivier, C. Rooney) — EMI/BMI/Sony/
ATV Tunes/ASCAP/Sony/ATV Songs
BMI/Carli Tiffini/BMI/Beyonce,
ASCAP/Columbia/BMI/New Columbia
Pictures, ASCAP

15 SURVIVOR — Destiny's Child —
Columbia (A. Denti, M. Knowles) —
For Chase/ASCAP/Hitta South/ASCAP/
Music Of Windward/ASCAP/Sony/ATV
Tunes, ASCAP/Beyonce, ASCAP/MWP,
ASCAP

16 JUMPIN' JUMPIN' — Destiny's Child —
Columbia (R. Moore, C. Elliott,
J. Alexander) — All Black Music,
SESAC/353 Music Publishing,
SESAC/Beyonce, ASCAP/Universal/
Polygram International Tunes, SESAC/
Universal-Polygram International,
ASCAP/Back 2 Def Getta, ASCAP/All
Black, ASCAP

9 JASON WADE

17 HANGING BY A MOMENT — Lifeshouse —
DreamWorks — C. Hugo, BMI/Songs Of
DreamWorks, BMI

10 KEITH FOLLESE

18 THE WAY YOU LOVE ME — Faith Hill —
Warner Bros. (M. Dulaney) —
Encore, ASCAP/Sony, ASCAP/ASCAP/
Fallozero Crew, ASCAP/Airstream

Continued on page 38



Tracks and Hot Latin Tracks brings that message home.

More than half of the top 10 writers from R&B (seven), Latin (seven) and country (six) hit No. 1 on their respective charts at least once. All but one of the 37 writers represented on these lists (three composers place on both the Hot 100 and R&B/Hip-Hop recaps) own at

THE WORLD'S TOP ARTISTS ARE SINGING A UNIVERSAL SONG



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Music Publishing

TOP SONGWRITERS

(Continued from page 56)

Besides Kelly's own "I Wish" (No. 14) and top-10 hit "Fiesta," the latter featuring Jay-Z, the singer's Hot 100 writing credits include Jay-Z's recent "Gunity Union Proven Innocent." Kelly, in sixth place, had partners in writing the last two mentioned but wrote "I Wish" on his own.

In addition to Ludacris' "Southern Hospitality," producer, writer and singer Williams is seventh place, gets credit for five collaborations, including the Mystikal hits "Danger (Been So Long)" (No. 14) and "Shake Ya Ass" (No. 13).



Rodney Crowell

He also partnered on Jay-Z's "I Just Wanna Love U (Give It 2 Me)," which just missed the top 10 (No. 11), as well as Beenie Man's "Girls Dem Sugar" and the Philly's Most Wanted track "Cross the Border."

To go with her Grammys, her Billboard Music Awards and her group's chart-topping Survivor album, which sold 663,000 units in its first week, Knowles also enjoys the No. 8 slot on our Hot 100 writers list. "Independent Women Part II," which appeared on both the Charlie's Angels soundtrack, as well as her group's latest album, stood at No. 1 for 11 weeks, nine of those 11 weeks occurring since the start of the current chart year. Two other Knowles collaborations did almost as well, with the track from Survivor No. 2 and "Jumpin' Jinnah" rising to No. 3.

In ninth place is Jason Wade, lead singer from rookie band Lifehouse. The rock band's song "Hanging by a Moment" dug its way into the top five of the Hot 100—exposure that helped push its No Name Face album into the Billboard 200 top 10.

Tied for 10th place are Keith Follese and Michael Dulane, who were the partners who wrote "The Way You Love Me." The Faith Hill song that climbed to No. 6. The two writers split the track's points. It is interesting to note that Follese and Dulane are absent from this Spotlight's country list, just as Knowles is missing from the R&B/Hip-Hop top 10. Hill's "Way" was a bigger hit this year among pop radio stations than on coun-

try stations, where it garnered play earlier, starting a four-week stint at No. 1 on Hot Country Singles & Tracks in last year's May 20 issue. Meanwhile, the most recent Destiny's Child singles have prospered more at top-10 stations than at the group's original core format.

Of this year's top-10 Hot 100 songwriters, Thomas and Kelly are the only ones to make the list in previous Music Publishing Spotlights, and Krawitz is the only additional composer to ever make the 25-position Hot 100 writers list in a year in Music Spotlight. Thomas was No. 3 a year ago and No. 1 at year's end, with steam from "Bent" and Santana's "Smooth," the latter featuring the composer's vocals. Kelly was No. 1 at year's end, with her 100 writers in the mid-term and year-end lists of 1999 and a high finalist in three other years, while Krawitz ranked No. 24 in 1999's Year in Music issue.

KELLY IS KING

Three of the Hot 100's top 10 songwriters can be found among the top four slots on the R&B/Hip-Hop component list. King of the list is R. Kelly, whose "I Wish" spent two weeks at No. 1. His "Fiesta" was bulleting all No. 6 in its 17th chart week when we concluded this Spotlight's recap.

The other song that places Kelly among the top 10 Hot 100 scribbles, Jay-Z's "Gunity Union Proven Innocent," also tops the R&B standing, as do four other songs that Kelly has charted this year. Syelena Johnson's "I Am Your Woman" and talent's "Celebrity" round out the 2001 writing credits. With the exception of "Fiesta" and "Gunity," Kelly was the sole composer for the songs that place him at the Hip-Hop head.

The same six tracks that place three Williams on the Hot 100 list help make him No. 2 among R&B/Hip-Hop writers. Two of the titles, Mystikal's "Danger (Been So Long)" and Jay-Z's "I Just Wanna Love U (Give It 2 Me)," hit No. 1 on Hot R&B/Hip-Hop Singles & Tracks, while two others, Mystikal's "Shake Ya Ass" and Ludacris' "Southern Hospitality," each made the top 10. Beyond the half dozen that Williams placed on the Hot 100, his 2001 R&B/Hip-Hop credits include entries by Angie Martinez, Cuban Link, N.Y.C.R., Babyface and Ray-J. One half of the production and composing collective known as the Neptunes, Williams had one or more writing partners on all 11 tracks.

LUDACRIS IMPACT

Two top-10 hits earn Mike City third place among R&B/Hip-Hop. He was one of four composers that landed on our hit "Heard It All Before," which climbed to No. 3 for rookie vocalist Sunshine Anderson. He was also the sole writer of "One Way or Another," the Hot 100 hit that just missed to No. 8, and the recent Jimmy Cozier entry "She's A Little G."

The same two songs that place Ludacris on the R&B/Hip-Hop list also have a bigger impact at Hip-Hop radio, with "Southern Hospitality" rising to No. 6 and "What's Your Fantasy" peaking at No. 10, successes that place him fourth among R&B writers.

Next is producer Bryan-Michael Cox, who made the top 10 R&B writers list for the first time a year ago in Billboard's 2000 Music Publishing Spotlight. His résumé this year includes co-writing credit on top 10 R&B/Hip-Hop hits, including six that made the top 10. Three of those hits were by Ludacris, No. 1, including the Jagged Edge songs "Promise" and "Let's Get Married." The song was "Bow Wow (That's My Style)," featuring the rapper's cousin Lil' Bow Wow that were crafted by Cox and production ace Jermaine Dupri. (Continued on page 66)

CHARTS

(Continued from page 56)

**Dreams,ASCAP/Cayote House,ASCAP/
Famous,ASCAP**
10. MICHAEL DULANEY
The Way You Love Me — Faith Hill
Warner Bros. (K. Follies) —
**Encore,ASCAP/Scotti And Soda,ASCAP/
Folkstone,ASCAP/Airstream**
**Dreams,ASCAP/Cayote House,ASCAP/
Famous,ASCAP**

Hot 100 Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 **ROB THOMAS (3)**
- 2 **LENNY KRAWITZ (1)**
- 3 **ANGIE MARTINEZ (1)**
- 4 **KOBY (1)**
- 5 **LUDACRIS (2)**
- 6 **KELLY (3)**
- 7 **PHARRELL WILLIAMS (7)**
- 8 **YVES ROYAL (1)**
- 9 **KEVIN KNOWLES (1)**
- 10 **JASON WADE (1)**
- 11 **KEITH FOLLESE (1)**
- 12 **MICHAEL DULANEY (1)**

Hot R&B/Hip-Hop Singles & Tracks Publishing Corporations

Pos. PUBLISHER (No. of Charted Titles)

- 1 **EMI MUSIC (126)**
- 2 **WARNER/CHAPPELL MUSIC (77)**
- 3 **ZOMBEA MUSIC (37)**
- 4 **THE JASPER MUSIC GROUP (160)**
- 5 **SONY/ATV MUSIC (25)**
- 6 **CHRYSLER (1)**
- 7 **BMG MUSIC (18)**
- 8 **FAHUS MUSIC (26)**
- 9 **R&B/MUSIC (1)**
- 10 **THE WATERS OF NAZARETH (1)**

Hot R&B/Hip-Hop Singles & Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 **EMI A&R,ASCAP (79)**
- 2 **EMI BLACKWOOD,EMI (55)**
- 3 **WB,ASCAP (47)**
- 4 **ZOMBEA,EMI (22)**
- 5 **MIKE CITY,BMI (3)**
- 6 **WARNER TATLANE,BMI (26)**
- 7 **R&B/MUSIC,EMI (1)**
- 8 **ZOMBEA,ASCAP (14)**
- 9 **UNIVERSAL,ASCAP (1)**
- 10 **THE WATERS OF NAZARETH,BMI (1)**

Hot R&B/Hip-Hop Singles & Tracks Songwriters

- 1 **R. KELLY**
I Wish — R. Kelly — Jive —
Zomba,BMI/R. Kelly,BMI
Fiesta — R. Kelly Featuring Jay-Z —
Jive's (Carter) — Zomba,BMI
R. Kelly,BMI/EMI Blackwood,BMI/Lil Lu Lu,BMI
Feelin' Da Booby — R. Kelly — Jive —
Zomba,BMI/R. Kelly,BMI
A Woman's Threat — R. Kelly — Jive —
Zomba,BMI/R. Kelly,BMI
I Don't Mean It — R. Kelly — Jive —
Zomba,BMI/R. Kelly,BMI
Girls Dem Sugar — Jive —
Carters (Carter) — Back-A-Fella/Def Jam/
Funkin' R. Kelly — R. Kelly — Jive —
Carters (Carter),D. Stinson — Lil Lu Lu,BMI/EMI Blackwood,BMI/Danya's

**Doi,BMI/Warner-Tamerlane,BMI/
Zomba,BMI/R. Kelly,BMI**
1. My Your Woman — Syelena
**Johnson — Jive — Zomba,BMI/
R. Kelly,BMI**
The Greatest Sex — R. Kelly — Jive —
Zomba,BMI/R. Kelly,BMI/EMI
April,ASCAP
Celebrity — Talent — Rock Land —
Zomba,BMI/R. Kelly,BMI

2 PHARRELL WILLIAMS
Southern Hospitality — Ludacris —
Disturbing The Peace/Def Jam
**Southern/Ludacris — Ludacris,ASCAP/
Doe Santiago,ASCAP/EMI Blackwood,BMI/The Waters of Nazareth,EMI April,ASCAP**

Danger (Been So Long) — Mystikal
Featuring Lil' Bow Wow — Jive (M. Tyler, C. Hugo) — The Brooks,ASCAP/Zomba,ASCAP/EMI Blackwood,BMI/The Waters of Nazareth,BMI/EMI April,ASCAP/Chase Chad,ASCAP/EMI
Just Wanna Love U (Give It 2 Me) — Jay-Z — Roc-A-Fella/Def Jam's S. Carter, K. Hugo, J. Johnson, W. Dwyer, D. Angelotto, G. Combs, K. Walker, T. Shaw, H. Flowers) — Lil Lu Lu,BMI/EMI Blackwood,BMI/The Waters of Nazareth,BMI/Chase Chad,ASCAP/Justin Combs,ASCAP/Big Paper,ASCAP/De'ric Angeltine,BMI/Wind Tiger,BMI/Sound Bitch,Zomba,BMI/Zabete,ASCAP/Mason Betha,ASCAP

Shake Ya Ass — Mystikal — Jive (M. Tyler, C. Hugo) —
Zomba,ASCAP/Bout It,ASCAP/The Waters of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP

Girls Dem Sugar — Beenie Man
Featuring Mya — Shocking Vibes/VPC Hugo, M. Tyler, C. Hugo) — EMI Blackwood,BMI/The Waters of Nazareth,BMI/EMI April,ASCAP/Chase Chad,ASCAP

Cross The Border — Philly's Most Wanted,BMI/H&S (C. Kelly, J. Witherspoon) — EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP/Fatin & Baron
Bliss,ASCAP/Henry Money,ASCAP/The Waters of Nazareth,BMI

Dem Thongs — Angie Martinez —
EastWest/A. Martinez, C. Hugo) — Media House,ASCAP/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP

There She Goes — Babyface — Ariana/C. Hugo, Babyface) — The Waters of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP/ECAR,BMI/Sony/ATV

Wolt A Minute — Roxy Featuring Lil' Kim — Atlantic/C. Hugo, J. Jones) — The Waters of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP/Natarius K. M.,BMI/Undee,BMI/Warner-Tamerlane,BMI

Lovely — Jay-Z Featuring Memphis Bleek & Vito — Virgin/C. Hugo, G. Thantam) — EMI Blackwood,BMI/The Waters of Nazareth,BMI/EMI April,ASCAP/Chase Chad,ASCAP/Bliss,ASCAP

Still Telling Lies — Cuban Link
Featuring Tyni Sunshine — Terror Squad/D. Delgado, C. Hugo) — The Waters of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP

3 MIKE CITY
One Woman Man — Dove Hollister —
Def Squad — Mike City,BMI
Heard It All Before — Sunshine Anderson —
Soulful/R. Sherris, C. Dowley, S. Anderson) — Mike City,BMI/Pinkie's Playhouse,

ASCAP/Copyright Control
She's A Little G — Jimmy Cozier — Jive —
Mike City,BMI

4 LUDACRIS

Southern Hospitality — Ludacris —
Disturbing The Peace/Def Jam
Southern/Ludacris — Ludacris,ASCAP/Doe Santiago,ASCAP/EMI Blackwood,BMI/The Waters of Nazareth,BMI/EMI April,ASCAP
When Ya Ready — Ludacris
Featuring Shmoo — Disturbing The Peace/Def Jam South — Ludacris,ASCAP/Doe Santiago,ASCAP/EMI April,ASCAP

5 BRYAN-MICHAEL COX

Bow Wow (That's My Name) — Lil Bow
Wow — So Def/J. Dupri) — EMI April,ASCAP/So Def,ASCAP/Baby's Little,SESAC/Nootime,SESAC/EMI Blackwood,BMI/My Own Chili,BMI

Promise — Jagged Edge — So Sa Def/J. Dupri, B. Casey, B. Young, G. Smith) — So Sa Def,ASCAP/EMI April,ASCAP/Them Damn Twins,ASCAP/EMI Blackwood,BMI/Chase Chad,ASCAP/Nootime,SESAC/BMI/Gizzo,ASCAP/ATL Control,ASCAP
Let's Get Married — Jagged Edge — So Sa Def/J. Dupri, B. Casey, B. Casey) — So Sa Def,ASCAP/EMI April,ASCAP/Them Damn Twins,ASCAP/Baby's Little,SESAC/Nootime,SESAC/EMI Blackwood,BMI/EMI April,ASCAP

Just Be a Man About It — Tami Braxton —
Lafayette C. Braxton, J. Austin, T. Bishop) — Wordcrafter,BMI/Noted Under My Clothes,ASCAP

October 8th — Ludacris,ASCAP/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP
Superwoman Pt. II — Lil' M. Featuring Fabolous — EastWest/C. Loving, G. Smith, J. J. Jackson, E. Shaw) —
Mo Loving,ASCAP/Baby's Little,SESAC/Nootime,SESAC/EMI Blackwood,BMI/My Manett,BMI/EMI Blackwood,BMI/Brasco,ASCAP/Desert Storm,BMI

Straight Up — Chante Moore —
Silos/D. Dupri, C. Laving) — Baby's Little,SESAC/Nootime,SESAC/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP/So Sa Def,ASCAP/EMI Blackwood,ASCAP/WB,ASCAP

Poppy Love — Lil Bow Featuring Jive & So Sa Def/J. Dupri, J. Smith, B. Erving, G. Simon, D. Pierce, B. Casey, B. Casey) — EMI April,ASCAP/So Sa Def,ASCAP/Lil Cool J. ASCAP/Sony/ATV Sony,EMI Jam,ASCAP/Universal,SESAC/Baby's Little,SESAC/Nootime,SESAC/Them Damn Twins,ASCAP

Featuring Krazy — So Def
(J. Dupri, Do Brat) — EMI April,ASCAP/So Sa Def,ASCAP/EMI Blackwood,BMI/Chase Chad,ASCAP/Baby's Little,SESAC/Nootime,SESAC/Them Damn Twins,ASCAP

My Papaz — Jay-Z Featuring Memphis Bleek & Ami — Def Jam/EMI Blackwood,BMI/Lil Lu Lu,BMI/EMI Blackwood,BMI/Virgin Blackwood,ASCAP/WB,ASCAP/Baby's Little,ASCAP/Urban Warfare,ASCAP

It's Really Like That? — Absolute —
Nootime/K. Hicks, D. Scantz, B. Casey, B. Casey) — Kevin Hedges,BMI/Notime,SESAC/Baby's Little,SESAC/Them Damn Twins,ASCAP/EMI April,ASCAP/ATL Control,ASCAP

6 CHAD HUGO

Danger (Been So Long) — Mystikal
Featuring Nive — Jive (M. Tyler, C. Hugo) — Jive — Zomba,BMI/EMI Blackwood,BMI/The Waters of Nazareth,BMI/EMI April,ASCAP

(Continued on page 66)

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Songwriters Hall of Fame Readies Dinner, Elects Prez, Makes Plans



Clockwise, from the top: Billy Joel, Eric Clapton, Dolly Parton, Gloria Estefan, Willie Nelson, Paul Williams, Emilio Estefan, Diane Warren

to be as great as last year's," he says. "It's wonderful to be able to celebrate great songs and the people who created them—which is probably one of the greatest achievements in the United States and the world."

Girl Next Door — Musiq Sautschild
Featuring Ayana Of Aarles — Def

Change The Game — Jay-Z, Beanie Sigel And Memphis Bleek — Roc-A-Fella/Def Jam (R.Thomas, M.Cox, D.Grant) — EMI April/ASCAP/

**Hot Country Singles & Tracks
Publishing Corporation**

**Hot Country Singles
& Tracks Publishers**

4 WEA,ASCAP (12)
5 TOKECO TUNES,BMI (1)
6 WARNER-TAMERLANE,BMI (14)
7 ALMO,ASCAP (6)
8 TESSA,BMI (1)



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RAMMSTEIN

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This Is Where I Came In Debuts High on German,
U.K., U.S. and Australian Album Charts

**STILL BIG ENOUGH TO MATTER
SMALL ENOUGH TO CARE**

Music Publishing

International Reports

Sites That Sync And Think For Clients

The Internet is transforming how music publishers do business. Following are examples from music publishers and publishing-oriented companies from around the globe.

LONDON—The new U.K. Web-based company MusicState boasts some top British music-publishing executives on its staff—and aims to be the definitive provider of innovative music for synchronization purposes. The company is part of GlobalState, a group that also includes ImageState and VideoState, which delivers stock photography and film footage via the Internet. Maria Forte, COO of MusicState, was worked in music publishing for more than 20 years, largely with the Virgin Group of companies.

"Traditional music libraries serve a purpose," Forte explains, "but they aren't particularly innovative. There's a huge difference between the price for library music and licensing commercial music. If you were commissioning an original piece by a well-known writer, it would probably cost a



considerable sum of money. MusicState offers original music at an affordable price. We specialize in a great store of commercial music that never gets heard, which falls between library music and the mainstream." The company does not publish the music itself but has struck deals with content providers who are mainly independent publishers or record labels, including Copacetic, Blood & Fire, Pussyfoot and Italian out-

fit Irma.

"Reaction so far has been excellent," notes Forte. "We have been mainly been targeting advertising such as Saatchi and Saatchi, Leagas Delaney and JWT. The site has been very well-received by music buyers, production and post-production companies who are quite ecstatic about being able to browse pre-cleared music by style, mood and tempo to suit

Continued on page 64

CHARTS

Continued from page 60

- 9 **SONY/ATV CROSS KEYS, ASCAP** (10)
10 **PHIL VASSAR, ASCAP** (4)

Hot Country Singles & Tracks Songwriters

1 PHIL VASSAR

My Next Thirty Years — Tim McGraw — Curb
— EMI Apr./ASCAP/Phil Vassar, ASCAP

Just Another Day in Paradise — Phil Vassar — Arista Nashville
(C. Wiseman) — EMI Apr./ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP

Rose Bouquet — Phil Vassar — Arista Nashville (R. Byrne) — EMI April/ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Arbyme, BMI
Live It Up — Marshall Dyllon — Dreamcatcher (R. Byrne) — EMI Blackwood, BMI/Arbyme, BMI/EMI April, ASCAP/Phil Vassar, ASCAP

2 TOBY KEITH

You Shouldn't Kiss Me Like This — Toby Keith — DreamWorks — Tokelo Tunes, BMI

3 GARETH SCOTT

It's A Great Day to Be Alive — Travis Tritt — Columbia — EMI April, ASCAP/House of Brum, ASCAP
Born to Fly — Sara Evans — RCA (S. Evans, M. Hummon) — Sony/ATV Tree, BMI/Covers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP

4 RODNEY CROWELL

Askes By Now — Lee Ann Womack —

MCA Nashville — Tessa, BMI

5 BOBBY TOBERLIN

One More Day — Diamond Rio — Arista Nashville (S. D. Jones) — EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI

A Good Day to Run — Darryl Worley — DreamWorks (D. Worley) — EMI Blackwood, BMI/Hartley Creek, BMI/Mike Curb, BMI

6 ALAN JACKSON

www.mmmory — Alan Jackson — Arista Nashville — WB, ASCAP/Yee How, ASCAP

When Somebody Loves You — Alan Jackson — Arista Nashville — WB, ASCAP/Yee How, ASCAP

7 CRAIG WISEMAN

Tell Her — Lonestar — BNA (Kwest B.) — Almo, ASCAP/Daddy Rabbit, ASCAP

Just Another Day in Paradise — Phil Vassar — Arista Nashville (P. Vassar) — EMI April/ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP

The Last Thing On My Mind — Patty Loveless — Epic (A. Anderson) — Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/AI Andersong, BMI/Blewetec, BMI

8 TIM JOHNSON

She's Got That Thing — Tim Rushlow — Atlantic — EMI Blackwood, BMI/Tim Johnson, BMI

Every Man For Himself — Neel McCoy (M. Elliott) — Sony/ATV Tree, BMI/Blackwood, BMI/Tim Johnson, BMI

9 ANNIE ROBOFF

If My Heart Had Wings — Faith Hill —

Continued on page 64

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Best R&B Song
Say My Name
Writer: Fred Jerkins III*

Best Rap Solo Performance
The Real Slim Shady
Writer: Eminem*

Best R&B Performance By A Duo Or Group With Vocal
Destiny's Child
Say My Name
Writer: Fred Jerkins III*

Best Country Song
I Hope You Dance
Writer: Tia Sillers*

Best Pop Instrumental Performance
Caravan
The Brian Setzer Orchestra
Writer: Duke Ellington*

Best Instrumental Composition
Theme From Angela's Ashes
Writer: John Williams*

Best Rap Album
The Marshall Mathers LP
Writer: Eminem*

Best Female R&B Vocal Performance
Toni Braxton
He Wasn't Man Enough
Writer: Fred Jerkins III*

Grammy Nominees Included:

Record of the Year
Say My Name
Writer: Fred Jerkins III*

Best R&B Song
He Wasn't Man Enough
Writer: Fred Jerkins III*

Album of the Year
The Marshall Mathers LP
Writer: Eminem*

Song of the Year
I Hope You Dance
Writer: Tia Sillers* and
Say My Name
Writer: Fred Jerkins III*

Best Country Song
I Hope You Dance
Writer: Tia Sillers* and
The Way You Love Me
Writer: Michael Dulaney*

Country Music Association (CMA)

Song Of The Year
Single Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Academy of Country Music (ACM)

Song Of The Year
Single Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

ASCAP Film and Television Music Awards

Top Box-Office Films
Mission: Impossible 2
Writer: Hans Zimmer*

What Women Want
Writer: Alan Silvestri*

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MUSIC Publishing

INTERNATIONAL REPORT

Continued from page 62

their budget." MusicState's highly sophisticated search facility enables registered song-seekers to find music for any other multimedia use, including film and TV production and online, with sync fees displayed automatically according to length of music used, type of project and time period for which the [non-exclusive] license is required. "The brilliant thing about MusicState is that no prior approvals are required from the artists/writers, so we can provide music very swiftly," says Forte.

—David Stark

TOKYO—The Web site of the major Japanese publisher Fujiapac Music Inc. has presented a new opportunity for the company's current and prospective music-business clients. The site, at www.fujiapac.co.jp, features extensive lists of some of the best-known Japanese and foreign works in its catalog. It includes a feature enabling users to register for a twice-monthly e-mail magazine, information about Fujiapac's audition program, links to artist home pages, a Japanese-language history of the Tin Pan Alley song-writing tradition, and general company information.

"Basically, in Japan, compared to Europe and North America, a publishing company like this is

not known to the public," notes Shinichi Okawa, domestic products manager, Fujiapac Music Inc. "The main role of our site is to communicate information to other people in the music business and music-related fields. We're happy if the general public looks at our site as well. We also use the site to introduce our writers to people who may be looking for particular kinds of music."

—Steve McClure

MUNICH—Wintur Musikverlage, one of Germany's few remaining independent music publishers, has enjoyed success recently with the single "Daylight in Your Eyes" by the girl group No Angels (Polydor). The group gained popularity through the RTL-TV documentary *Popstar*. But the more cutting-edge medium of the Internet is seen key to the company's continued success. Wintur Musikverlage, founded 25 years ago and owned by Walter Holzhauser, a traditional, hand-oriented publisher whose current releases include an album by Echo-award-winning jazz instrumentalist Hellmut Haider (Polydor), a duet by the duo Rosenstolz with Marc Almond (Polydor), as well as the band Norwest (Virgin). It has sub-publishing deals with such publishers as Notting Hill, Complete, Minder and Network. The company's Web site, www.wintur.de, "is updated almost daily and designed to provide information about the company," says Holzhauser. "It includes current news on releases, which we also send out as a newsletter by mail,

back-up info on previous newsletters, as well as tour dates for the artists we publish for our media partners. In order to attract unsigned bands and writers, we have installed a platform for MP3 files, where groups can submit two of their best tracks for our review. Our server downloads these files for us on CD, so it is less time-consuming for us. Also, we have installed links to our individual artist Web sites to provide comprehensive coverage."

—Ellie Weinert

STOCKHOLM—Developing the next Billboard Hot 100 hit may be a holy grail for Swedish pop-music publishers, but there is one company that specializes in teaching future generations to actually play the music. NoteHeads.com, founded in 1996 by composers Peter Bengtson and Esa-Pekka Salonen (who co-owns the company together with its nine employees), is based in Stockholm and has an affiliate in New London, Conn. (managed by Bryan Dougherty). With its unique notation software, Igor, the company is offering sheet music in the classical, jazz, modern art music and pop genres, including songs from the A*Teens' current album *Ten* Spirit (Stockholm Records/Stockholm Songs). Consumers can sample, buy and print out the sheets (with prices ranging from \$1 to \$12). NoteHeads.com's income is based on both obtaining a percentage of sheet-music sales, as well as an annual fee (\$100) charged for consumers who want the professional instruction. The

Continued on page 68

CHARTS

Continued from page 62

Warner Bros. (J.F. Knobloch) — *Alma, ASCAP/Amwo, ASCAP/3. Fred Knobloch, ASCAP*
If I Fell You're Going Down With Me — *Dorie Chick* — Monument (M. Berg) — *Hillbilly, BMI/Songs Of Sally Solo's Medicine Show, BMI/Songs Of Universal, BMI/Alma, ASCAP/Amwo, ASCAP*
We're So Good Together — *Rebo McEntire* — MCA Nashville (B. DiPiero, J.S. Sherrill) — *Alma, ASCAP/Amwo, ASCAP/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI*

10 TRDY VERGES

Who I Am — *Jessica Andrews* — *DreamWorks (B. Jones)* — *Sony/ATV Tree, BMI/Songs Of Kercel, BMI/Songs Of Universal, BMI*
Georgia — *Carolyn Dawn Johnson* — *Arista Nashville (C.D. Johnson)* — *EMI Full Keel, ASCAP/Blokenmore Avenue, ASCAP/EMI Longitude, BMI/Wedge-wood Avenue, BMI/EMI April, ASCAP*
I Would've Loved You Anyway — *Trisha Yearwood* — *MCA Nashville (M. Danno)* — *Dannosongs, BMI/Ensign, BMI/Songs Of Universal, BMI*
Telluride — *Tim McGraw* — *Curb (B. Jones)* — *Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Only, ASCAP*

Hot Country Singles & Tracks Songwriters

Pos. PUBLISHER (No. of Charted Titles)

1. PHIL VASSAR (4)
2. TONY KEITH (1)
3. DARRELL SCOTT (2)

4. RODNEY CROWELL (12)
5. BOBBY TOBIERSON (2)
6. ALAN JACKSON (2)
7. CRAIG WISEMAN (3)
8. TIM JOHNSON (2)
9. ANNIE ROBB (3)
10. TRDY VERGES (4)

Hot Latin Tracks Publishing: Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

1. SONY/ATV MUSIC (12)
2. EMI MUSIC (14)
3. WARNER/CHAPPELL MUSIC (13)
4. BMG MUSIC (6)
5. PEERMUSIC (7)
6. UNIVERSAL MUSIC (9)
7. WORLD DEEP MUSIC (4)
8. FIDONUSIC (1)
9. ARPA MUSIC (1)
10. REALSONGS MUSIC (1)

Hot Latin Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

1. WB, ASCAP (11)
2. EMI, ASCAP (4)
3. EMI, ASCAP (2)
4. BMG, ASCAP (6)
5. SONY/ATV LATIN, BMI (6)
6. PEER INTL., BMI (5)
7. SONY/ATV DISCOS, ASCAP (3)
8. SER-C, BMI (3)
9. FLAMINGO, BMI (2)
10. WORLD DEEP MUSIC, BMI (3)

Continued on page 66

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All or Nothing - O-Town (Steve Mac)

Big Deal - Leann Rhimes (Jeff Steele) #6 Country, #23 Pop

Bills, Bills, Bills - Destiny's Child (Kevin "She'kspere" Briggs) #1 Pop, #1 R&B, #6 U.K. Pop

Bug A Boo - Destiny's Child (Kevin "She'kspere" Briggs) #15 R&B, #33 Pop, #9 U.K. Pop

Case of the Ex - Mya (Thabisco Nkhereanye) #2 Pop

Do Something - Macy Gray (Patrick Brown, Raymon Murray, Rico Wade) #63 R&B, #51 U.K. Pop

Don't Let Go (Love) - En Vogue (Patrick Brown, Raymon Murray, Rico Wade) #2 Pop, #1 R&B, #6 U.K. Pop

Don't Take It Personal - Monica (QD3) #1 R&B, #2 Pop, #32 U.K. Pop

Fill Me In - Craig David (Craig David) #1 UK Pop

Friend Of Mine - Kelly Price (Anthony Dent) #1 R&B, #12 Pop, #25 U.K. Pop

God Give Me Strength - Elvis Costello (Burt Bacharach)

How Do I Get There - Deana Carter (Chris Farren) #1 Country

I Love You - Martina McBride (Keith Follies) #1 Country, #31 AC, #24 Pop

It's Alright - Jay-Z (Insomnie "Mahogany" Leeper) #32 R&B, #61 Pop

Lately - Divine (Edward Woodruff, Jr., Willie Baker, Jr.) #1 Pop, #2 R&B, #52 U.K. Pop

Lay Low - Snoop Dogg (Mike Elizondo) #50 Pop, #20 R&B

Let Me Blow Ya Mind - Eve featuring Gwen Stefani (Mike Elizondo) #14 Pop

Nobody Knows - Kevin Sharp (Joseph Richards) #1 Country

Nobody Knows - The Tony Rich Project (Joseph Richards) #2 Pop, #11 R&B, #4 U.K. Pop

No Scrubs - TLC (Kevin "She'kspere" Briggs) #1 Pop, #1 R&B, #3 U.K. Pop

Real Slim Shady, The - Eminem (Mike Elizondo)

Smile - Lonestar (Keith Follies) #1 Country, #39 Pop

Something Like That - Tim McGraw (Keith Follies) #1 Country, #28 Pop

Still On Your Side - BBMak (Bridget Benenate) #54 Pop

Survivor - Destiny's Child (Anthony Dent) #2 Pop, #6 R&B

Swear It Again - Westlife (Steve Mac) #20 Pop

There You Go - Pink (Kevin "She'kspere" Briggs) #7 Pop, #15 R&B

To Live And Die In L.A. - 2 Pac (QD3) #18 U.K. Pop

Unbelievable - Diamond Rio (Al Anderson, Jeff Steele) #2 Country, #36 Pop

Waterfalls - TLC (Patrick Brown, Raymon Murray, Rico Wade) #1 Pop, #4 R&B, #24 AC, #4 U.K. Pop

Who Dat - JT Money featuring Solé (Thabisco Nkhereanye, Tonya Johnston) #2 R&B, #5 Pop

Whole Again - Atomic Kitten (Stuart Kershaw) #1 UK Pop

Check out our new website at
windsweptpacific.com

Music Publishing

TOP SONGWRITERS

Continued from page 58

Tracks by L'If Mo, Toni Braxton, Chante Moore, Jay-Z and Absolute solidly Cox's standing as a composer. Chad Hugo, Williams' partner in the Neptunes, helped write nine of the 11 songs that have charted this year for his partner, good for sixth place. He's followed by Anthony "Shep" Crawford, who has collaborated on three R&B/Hip-Hop entries so far this year, including two that made the top five: Sisqo's chart-topping "Incomplete" and Tania's No. 3 "Stranger in My House." Crawford was also the sole writer of Boyz II Men's "Thank You in Advance." In eighth place is Andre Harris, who makes the list on the strength of two of R&B's brighter new stars, Musiq Soulchild and Jai Scott. The former rose to No. 2 with "Love," while Scott peaked at No. 9 with "A Long Walk," both co-written by Harris, who also had a hand in Soulchild's "Girl Next Door."

ALIAS JAY-Z

Dupri, the aforementioned hit-maker, had a hand in six of the 10 songs that have charted this year for Cox, a haul that includes the two No. 1s by Jagged Edge, as well as L'If Boi-Wo's list-topping "Bow Wow (That's My Name)." He also had a hand in writing Da Brat's "What 'Chu Like," which rose to No. 9, helping the So So Def chief wrap up the ninth spot on the R&B/Hip-Hop writers list.

In 10th place is the monkish Shawn Carter, which fans know is the given

name of rap star Jay-Z. Aside from the previously mentioned "Fiesta," "I Just Wanna Love U (Give It 2 Me)," "Gutty Unit Proven Innocent" and "Hey Papi," his "Change the Game" also made the chart, as did other artists' tracks on which he appeared, including ones by Memphis Bleek, Angie Martinez and Mya. Of the four writing categories, the R&B/Hip-Hop crew is the one that has fetched the most ink in previous Music Publishing and Year in Music recaps. Ludacris and Harris are the only ones who have not appeared in either Spotlight's R&B writers lists. Those two and Carter were the only ones missing from 2000's year-end list, although Carter ranked fourth in 1999's Year in Music issue.

KISS ON THE LIST

There's a changing of the guard among the top 10 country writers. Veteran performer Toby Keith is the only one on the 2001 list who stood here 12 months ago.

King of the country crowd is performer and composer Phil Vassar. He was the sole composer of Tim McGraw's "My Next Thirty Years," which spent five weeks at No. 1 on Hot Country Singles & Tracks. Vassar also co-wrote two songs from his own eponymously titled album, including the No. 1 hit "Just Another Day in Paradise" and another by kid group Marshall Dylons.

Three weeks at No. 1 for his "You Shouldn't Kiss Me Like This" kept Keith in second place on the country writers list. The song was also key to Keith winning two trophies at this year's Academy of Country Music awards, the first awards of his nine-year career, and helped How Do You Like Me Now? become the third platinum album of his career.

A pair of songs written by Darrell

Scott and Bobby Tomlinson place them, respectively, at third and fifth place. Each heldaces in their decks, as Scott co-wrote "Born to Fly," which reached the top of the page for Sara Evans, and Tomlinson collaborated on "One More Day," which rang the bell for Diamond Rio. The former also composed Travis Tritt's top-10 hit "It's a Great Day to Be Alive," while Tomlinson and Darrell Wornock co-wrote "A Good Day to Run," which trotted as high as No. 12. Standing between Scott and Tomlinson is veteran writer/singer Rodney Crowell. While Lee Ann Womack's "I Hope You Dance" has been a big deal at adult-learning pop stations this year, it's Crowell's "Ashes by Now" that has found Wornock the favor of country stations at No. 1, enough to land him at No. 3 among Music Row composers. The song peaked at No. 4 on Top Country Singles & Tracks.

Another veteran singer/songwriter, Alan Jackson, reemerges on the country composers list, grabbing sixth place. Of the five songs Jackson landed this year on Hot Country Singles & Tracks, the two that have gotten the most plays are songs he wrote himself, both reaching the top 10: "www.memory" and "When Somebody Loves You."

Craig Wiseman, in seventh place, helped three different acts reach the country chart this year. He collaborated on two No. 1s—Lonestar's "Tell Her" and Vassar's "Just Another Day in Paradise"—and also on the top-20 Patty Loveless track "The Last Thing in My Mind." Tim Johnson and Troy Verges take the eighth and 10th spots, respectively, each represented by top-10 songs. Verges helped write "Who I Am," which spent three weeks at No. 1 for young Jessica Andrews, while Johnson was the sole writer of Tim Rushlow's

Continued on page 65

CHARTS

Continued from page 64

Hot Latin Tracks Songwriters

1 ESTEFANO

Yo Amo — Chayanne — Sony Discos — Sony/ATV Latin, BMI/World Deep Music, BMI

Yo Yo Sigo Aquí — Paulina Rubio — Universal Latina — Sony/ATV Discos, ASCAP/World Deep Music, ASCAP

El Último Adios — Paulina Rubio — Universal Latina — World Deep Music, BMI/Sony/ATV Latin, BMI

NI Una Lagrima Mas — Noelia — Fonovisa (I.S.R.T., A.Azavedo) — World Deep Music, BMI/Sony/ATV Latin, BMI/Universal Music, BMI/PSP Ltd., ASCAP/NMB, ASCAP

2 OMAR ALFANNO

A Pura Delor — Son By Four — Sony Discos — EMOA, ASCAP

Me De Lo Mismo — Victor Manuel — Sony Discos — EMOA, ASCAP

Corrido Seas Mio — Son By Four — Columbia (Y. Henriquez, D. Warren) — RealSongs, ASCAP/WB, ASCAP

Corrido Una Mujer — Helene Leon — Sony Discos — EMOA, ASCAP

3 JUAN GABRIEL

Abrazame Muy Fuerte — Juan Gabriel — Ariola — BMG Arbeloa, ASCAP/World Deep Music, BMI

4 VICTOR YUNES CASTILLO

Infel — Rocio Durcal — Ariola — EMI April, ASCAP

5 MARIO QUINTERO LARA

El Amor Sonado — Los Tucanes De Tijuana — Universal Latino — Flamingo, BMI

Me Gusta Vrh De Hoche — Los Tucanes De Tijuana — Universal Latino — Flamingo, BMI

6 LUIS PADILLA

Esosense a Ovidio — Intocable — EMI Latin — Ser-C, BMI

7 YOL HENRIQUEZ

Devenne — Ednita Nazario — Sony Discos — EMOA, ASCAP

Quando Seas Mio — Son By Four — Columbia (D. Alfano, D. Warren) — RealSongs, ASCAP/WB, ASCAP

8 JOSE VACA FLORES

Borracho Te Recuerdo — Vicente Fernandez — Sony Discos — EMI April, ASCAP

Escavo Y Ama — Pepe Aguilar — Mustart — Brambila Musical

9 YASMI HARRUFFO

Te Quise Ovidio — MDO — Sony Discos (C. Baute) — BMG Songs, ASCAP

10 CARLOS BAUTE

Te Quise Ovidio — MDO — Sony Discos (Y. Manríquez) — BMG Songs, ASCAP

Hot Latin Tracks Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ESTEFANO (4)
- 2 OMAR ALFANNO (4)
- 3 JUAN GABRIEL (1)
- 4 VICTOR YUNES CASTILLO (1)
- 5 MARIO QUINTERO LARA (2)
- 6 LUIS PADILLA (1)
- 7 YOL HENRIQUEZ (2)
- 8 JOSE VACA FLORES (2)
- 9 YASMI HARRUFFO (1)
- 10 CARLOS BAUTE (1)

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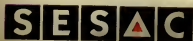
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Music Publishing

INTERNATIONAL REPORT

Continued from page 64

Pro membership allows access to a greater amount of available sheet music, the ability to upload material (including MIDI and MP files) and several ways of communicating with other musicians and composers.

"I strongly believe that this ancient business is about to experience an upturn," says Björn Skilling, the company's key account manager. From 1990 to last year, he was general manager of EMI Music Publishing Scandinavia's music-services department in Stockholm. "The Internet is tailor-made for sheet music. But we're not going to be handling publishing ourselves—just offering the technology and other marketplace," Skilling says.

—Kai R. Loftus

LONDON—By developing technology to publish sheet music over the Internet, U.K.-based Sibelius (www.sibelius.com) has created a music-notation software tool adopted by a number of publishers, including Music Sales Ltd., the Hal Leonard Corporation, the EMI Christian Group, J.W. Pepper and Boosey & Hawkes. Co-founded by CEO Ben Finn and CTO Jonathan Finn, twin brothers, Sibelius bills itself as a "complete solution for publishing sheet music on the Internet." The company's software, which it says has been adopted by "thousands of composers, arrangers and copyists," allows the online transmission and receipt of sheet music that can then be readily posted on Web sites. The company's Sibelius Internet Edition adds secure encryption, digital-rights management and control over whether customers can print, play, transpose or otherwise use scores.

"We also sponsor a free 'self-publishing' site (www.scorchmusic.com), where anyone can post and sell their scores," reports Peter Maund, director of business development at Sibelius' U.S. offices. Hal Leonard of Milwaukee has developed a Web site, www.sheetmusicdirect.com, at a joint venture with Music Sales Ltd. of London, using Sibelius technology that offers "thousands of popular selections available for download," the company has announced. The site, which went live this spring, also includes access to editorial content about performers and songs, the ability to search for songs by style, a chart of the site's top 10 compositions and more. SheetMusicDirect also builds on Hal Leonard's affiliate program with music retailers who have links to the site and provide in-store downloads. "We are very proud of all we have to offer musicians around the world with this site—and the fact that we are able to include our dealer network in the process," says Leonard president Larry Morton in a statement about the new site.

—Thom Duffy

TOP SONGWRITERS

Continued from page 66

"She Misses Him," which rose to No. 8. Johnson also co-wrote Neal McCoy's "Every Man for Himself," while Carole King's "Georgia" and Trisha Yearwood's "I Would've Loved You Anyway" reached the chart for Verges.

Breaking up what would otherwise be a top-heavy list is Anne Robb, in whose and the Hot 100's Beyoncé Knowles are the only women who show up on any of this Spotlight's four top-10 writers lists. Appropriately, three of the hottest new acts in country are Robb's daughters in her format. Robb co-wrote two songs that each rose to No. 3, Faith Hill's "If I Ever Find Your Love" and Dixie Chicks' "I Fall to Pieces in Your Arms." She also helped compose Rascal Flatts' "We're So Good Together."

Half of this year's top 10 Billboard country writers are newcomers to either the Music Publishing or Year in Music recaps. Vassar, Keith, Wiseman, Jackson and Robb are the only ones who have appeared on previous year-end lists, while Keith, Vassar and Jackson are the only ones to make previous mid-year Music Publishing lists.

LATIN'S NEW FACES

The turnover among Latin songwriters is almost as sharp as that seen among this year's top country writers. Only three of them—Estefano, Gabriel Alfaro and Luis Padilla—were among the top 25 Latin composers in 2000's Year in Music. Alfaro was the only one of this year's 10 who appeared on last year's Music Publishing recap.

Estefano captures the lead in 2001's mid-year report. He wrote Chayanne's "Yo Te Amo" which was No. 1 for five weeks on Hot Latin Tracks. He also wrote two Paulina Rubio hits, including "Yo Soy Aquí," which rose to No. 3. He reached the top 20 with Ruben's "El Último Adios" and Noelia's "Ni Una Lágrima." This is not unfamiliar terrain for Estefano. He was also Billboard's No. 1 Latin writer in 1999's Music Publishing and Year in Music issues and was in 10th place at the end of 2000.

Alfaro, who was No. 1 in last year's Music Publishing and Year in Music issues and was the Songwriter of the Year winner at the 2001 Billboard Latin Music Awards, is the runner-up this time. He gets the most points from Sony by Four's big 2000 hit "A Puro Dolor," which was No. 1 for 20 weeks but remained strong this year, notching 18 weeks in the top 10 since the current chart year began. He also co-wrote another Sony by Four chart-topper, "Cuando Seas Mia," and was the sole author of "Me Da Lo Mismo" by Melina Leon's "Cuando una Mujer."

In third place is Latin icon Juan Gabriel, who returns to the Latin writers honor roll with his own performance of "Abrázame Muy Fuerte," which was No. 1 for nine weeks on Hot Latin Tracks. He, Alfaro and Estefano are the only writers from this year's top 10 who have appeared on the Latin writers list in previous mid-year Music Publishing Spotlights.

HIT-CRAFTERS AND CHART-TOPPERS

A colleague of Gabriel's, Rocio Durcal, gives fourth place to Victor Yunes Castillo. His "Infiel" reached No. 3 on the chart for Durcal. Two songs from Los Tucanes De Tijuana place singer/guitarist Mario Quintero Lara in fifth place. The band's "El Amor Sordo" charted as high as No. 6, while an earlier hit, "Me Gusta Vivir De Noche," peaked at No. 11. The former song was

No. 1 for six weeks on the Regional Mexican Airplay chart. In sixth place is Luis Padilla, who wrote Intocable's "Ensename a Olvidarte." The band took the song to No. 7 on Hot Latin Tracks and held a four-week lock at No. 1 on the Regional Mexican Airplay chart. Yoel Henriquez, seventh on the list, teamed with Alfaro and veteran hit-crafter Daniel Warburton on Son by Four's chart-topping "Cuando Seas Mia." However, since he splits that song's points three ways, he gets more mileage from Ednita Nazareno's "Involuntario," which rose to No. 13 on Hot Latin Tracks.

Making a late jump into eighth place is Jose Vaca Flores, who wrote Vicente Fernandez' "Borracho Te Recuerdo," which peaked at No. 1 on Hot Latin Tracks.

No. 1 on Regional Mexican Airplay: The song, however, makes the difference between Flores appearing on this list or losing it, is Pope Aja's "Esclavo Y Amo," which recently jumped into the top 20 on Hot Latin Tracks, thanks to support from both Latin pop and regional Mexican stations. Also on the list is the Sony by Four's Yasmin Marrero and Carlos Baute, the pair who wrote MDO's "Te Quise Olvidar." The song spent three weeks at No. 1 on Hot Latin Tracks.

Four of this year's top 10 composers have yet to appear among the top 25 Latin writers in any of the last five years. Aside from Alfaro, Estefano and Padilla, the only other ones from this year's class to have done so are Lara, who made that list three times, and Flores, who did so in 1997.

COUNTRY IMPROVEMENT

Among publishing conglomerates, EMI Music tops the Publishing Corporation category in three of the four divisions: Hot 100, R&B/Hip-Hop and Country. EMI was also the top corporation for the Hot 100 and R&B/Hip-Hop in both the mid-year and year-end recaps of 2000, with shows improvement in country.

EMI was the No. 2 country corporation in 2000's Music Publishing Spotlight, when Universal Music was No. 1. In last year's Year in Music issue, Warner/Chappell Music was No. 1, with EMI slipping to No. 3.

Among Latin publishing parents, Sony/ATV Music breaks up EMI's monopoly. Sony ranked No. 2 last year in both the Music Publishing and Year in Music issues. On both occasions, it then trailed former imported Productions Publishing (FLPP).

This year, as we did in 2000's year-end issue, we have expanded the Top Publishing Corporation categories from five companies to 10.

Underlining EMI Music's hot hand is the performance of the WB's ASCAP and EMI, Blackwood BMI units, which rank first and second respectively among Publishers on Hot 100, Country, and R&B/Hip-Hop. EMI April was the top R&B/Hip-Hop publisher in 2000 at both mid-year and year's end. On the Hot 100, it climbed from No. 2 in the Music Publishing Spotlight, when it was led by sister EMI Blackwood, to No. 1 in the Year in Music issue. In Country, EMI April was No. 3 a year ago, when Sony/ATV Tree, BMI was No. 1. EMI April moved to No. 2 by the end of 2000, still trailing Sony/ATV Tree.

The biggest growth among publishers occurs in the Latin category, where Warner/Chappell's WB ASCAP unit makes more than a giant step. It ranked No. 35 at the close of the 2000 chart year, and just a few months later, jumped all the way to No. 1. MB repeats FLPP, which led Latin publishers in both the Music Publishing and Year in Music issues of 2000. ■

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Legislation And Digital Rights: Protect or Control?

Battling for market share, the recording industry and digital music companies have engaged in a tirade of high-profile legal wrangling over the past year. Already clashing over consumer rights, copyright infringement, and fair compensation, the industry's tension escalated with the introduction of label-owned subscription services to distribute content. Can legislation alone move the legitimate market forward? Top industry executives will participate in this critical debate over the legal issues of digital distribution moderated by Billboard magazine.

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One-Stop Weathers Cycles With R&B Focus, Reborn Label

BY JANET PASKIN

PHILADELPHIA—Three years and 16 CD releases after Philadelphia's One-Stop revived Jamie/Guyden—a company-owned soul and rock label that was home to local artists popular in the '50s and '60s, including Duane Eddy, Brenda & the Tabulations, and the Larks—the rejuvenated imprint is still going strong, releasing rare and previously unreleased tracks from its vaults.



The label recently inked a European distribution deal with Burtus, a Holland-based distributor; its songs have appeared on soundtracks to movies; and plans are in the works to release a Jamie/Guyden vinyl series.

The resurrection of Jamie/Guyden is the pet project of Universal VP Frank Lipsius, whose father, Harold, founded the one-stop distributor in 1955. Jamie/Guyden's ability to thrive, even in a small way, speaks to the staying power of Universal, which continues to survive despite the changes that have challenged one-stop.

"Our setting is urban," Lipsius says. "Our focus has always been the independent retailer." He notes that while the company doesn't climb as high as its competitors in the good times, its focus has prevented it from falling too far in the bad times. "We've been through enough cycles in the business to know that there are both."

Universal has recently been lauded in the trade press and in a survey of R&B music retailers as a favorite independent distributor/one-stop. Of the 3,000 stores on Universal's account list, less than 20% are major chains. The rest of Universal's customers are independents. Some are new clients to the distributor that were attracted to it when Alliance Entertainment declared bankruptcy three years ago.

A strong sense of tradition drives the company. The Jamie/Guyden label, plus Universal's full line of cassettes and growing vinyl offerings, reflects a clientele that reaches back to Universal's beginnings.

Such customers as Pat's Music in Philadelphia and Gallery of Sound in Wilkes-Barre, Pa., have been with Universal since it was operating on Philadelphia's Girard Avenue in the mid-1950s. Meanwhile, Universal's relationship with Sam Goody goes back 30 years.

And just like in the old days, Universal still has a will-call window to service local customers. It still car-

ries a full line of cassettes and is increasing its vinyl holdings—a move, Lipsius says, that allows customers to create a niche for themselves and caters to a "more devoted fan."

But with vinyl and cassettes accounting for less than 30% of the 250,000-SKU inventory, Universal's dedication to independent retailers and the resurrection of Jamie/Guyden are about all that remains of the way Universal used to do business.

Twelve years ago, the company moved to an 80,000-square-foot warehouse on the Delaware River. The inventory is fully computerized and managed by more than 100 employees. Small changes are constantly being made, such as increasing the operation's ability to sell CDs already wrapped and stickered and reducing the space devoted to cassettes while making more room for CDs and vinyl. In keeping with

the times, Universal continues expanding its DVD catalog, which makes up less than 10% of sales, Lipsius estimates.

Similar to the broadcast advertising Universal has developed with its clients—30-second spots with 25 seconds devoted to the product and five seconds left over for a tag for the customer's store—

the one-stop

offers a syndicated Web site for its customers.

The platform and programming is provided by Universal, but customers can tailor the site and have their own URLs. Universal fills the creases and splits the revenue, and if customers want to expand the



FRANK LIPSIOUS

Web site, they can. So far, around 50 customers have taken advantage of the Web site offer, a small number that Lipsius calls stable.

But most of the excitement at Universal is being generated by Jamie/Guyden. The resurrection of the label seems to be as much about sentiment and history—a nod to the heyday of Philadelphia soul—as it is about selling albums.

"It's given me a chance to see people who were artists and musicians 30 and 40 years ago, and they're all very glad to be reminded of their musical lives," Lipsius says.

With the resources of Universal behind the Jamie/Guyden project, Lipsius and his producers have been able to be painstakingly meticulous when they put together compilations, releasing only cuts from the original tapes rather

than from vinyl.

The process sometimes thwarts the production—a Soul Brothers 6 CD was scheduled for release in April 2004, but Lipsius and his producer continued to find original material, and the CD was released more than a year later, on May 18.

Next on the schedule is *The Thing's the Thing*, the third CD on the label from Eddy, Jamie/Guyden's most popular artist.

The slow pace and deliberate-ness are a luxury. The label takes advantage of Universal's office space, production, and distribution capabilities and can afford to take its time. Lipsius notes that if he were trying to run the label as its own enterprise, "we'd be putting things out at a much faster clip."



N.Y. Indie Other Opens Second Store In Cambridge

BY MATTHEW S. ROBINSON

CAMBRIDGE, Mass.—After five years cultivating a reputation in New York's Greenwich Village as a one-stop shop for experimental music, Other Music, an independent retailer specializing in indie electronics, rock, jazz, and hip-hop, is attempting to repeat its success in the Boston area.

In November 2004, Other opened its first and only satellite store in Cambridge's Harvard Square. "Cambridge was the next logical step for us because it has such a tremendous cosmopolitan population," explains co-owner Jeff Gibson, who founded

Other along with Josh Madell and Chris Vanderlof. "We felt that we could offer them something that they hadn't gotten there yet, and that was the same philosophy that led Gibson to bring music to the New York video store Kim's and to run School Kids Music in Ann Arbor, Mich., was used in the establishment of the Other Music."

In 1995, Gibson opened Other on 15 East 4th Street in his native New York. He says of the roughly 1,500-square-foot location, which also houses Other's Internet order-fulfillment office, "The original vision is what stands here—a

store that offers different types of music than stores were getting in the larger chain stores—and even a lot of the mom-and-pop stores—and that can market aggressively with very knowledgeable customer service."

"We have a broad cross-section of imports and independent label stuff," Madell says, adding that Boston was chosen as the next site for Other for both its culture and location. "This area seemed to be so vibrant musically, and logistically it wasn't so far from New York. Having the students around is a big plus as well."

After looking in such trendy Boston shopping areas as Newbury Street, Other settled in next to the Original House of Blues in Harvard Square. Store manager David Day

characterizes Harvard Square as an "Other-friendly" retail environment, pointing to local thrift stores and comic stores and the nearby Wordsworth Books.

Although Other is technically a chain, Day says that the new store retains the indie credibility of a mom-and-pop. "The Harvard Square customer has no notion of having another store in New York. We still have a

kind of customer that says they'd rather buy from us than a larger chain."

Day credits Other's dozen staffers with ensuring customer loyalty. "We try to select interesting, exciting new music and stay ahead of what's going on," Day explains. "But we try to hold it together with a specific taste."

Product is grouped in categories like krautrock and psychedelia, as well as under the more open-ended headers of "in," "out," and "then." "It is basically new rock, while 'in' is experimental music," Madell explains. "It's not a question of popularity or hipness."

While the categories have changed over the past five years, Madell says that they have all been incorporated in an effort to more creatively classify Other's extensive and eclectic collection. "Sometimes it's just hard to define or classify the music," he says. "So we group it together hopefully in a way our music fans will shop."

Other also employs such tactics as grouping albums by label, theme, or common inspiration. Such practices benefit both completists and those who wish to stray a bit from a familiar genre. "We allow customers to see the connections to things they may already know and like," Madell says.

Madell says Other prides itself on being able to serve any taste and interest. "We try to be a one-stop shop for experimental music," he says. Equally diverse is the customer base, which, Madell says, ranges from

(Continued on next page)



Other Music, a New York-based retailer specializing in experimental music, recently expanded into the Boston market, opening a store in Cambridge, Mass.

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The new 1,800-square-foot location in Cambridge's Harvard Square offers a broad selection of electronics, indie rock, jazz, hip-hop, and world music. Titles are grouped by label, as well as by theme or common inspiration.

newsline...

HANDELMAN reports net income of \$42 million, or \$154 per share, vs. \$38.6 million, or \$1.31 per share, in fiscal 2000, which ended April 28. Revenue for the distributor rose to \$1.19 billion from \$1.14 billion. Fourth-quarter income was \$9.9 million, or 37 cents per share, up from \$9.8 million, or 35 cents per share, in the same period last year. Revenue for the quarter rose to \$1.18 billion from \$273.1 million, due in part to a new distribution deal with U.K. retailer ASDA, which is owned by Wal-Mart.

VIRGIN ENTERTAINMENT GROUP (VEG) has linked with San Jose, Calif.-based Crossvue, a digital receipt provider, for an agreement that could cut back on paper receipts at Virgin Megastores. Crossvue technology will provide VEG with detailed transaction information and Web access to receipts; the data can be used to reduce costs associated with fraud and return disputes. Customers who opt for e-mail receipts—an initiative Virgin hopes to begin this year—will be able to view all Virgin purchases online.

HASTINGS ENTERTAINMENT reports a net loss for the first quarter of \$767,000, or 7 cents per share, vs. a net loss of \$462,000, or 4 cents per share, in the same period last year. Revenue was \$109.1 million, down from \$110.1 million, due partially to store closures as part of a larger restructuring for the Amarillo, Texas-based audio and video retailer. Comparable-store revenue was \$84.6 million, vs. \$85.1 million in the first quarter of last year. Hastings continues to expect net income of 40 cents per share for fiscal 2001.

NAVARRA has successfully defended itself in a class-action lawsuit from a group of disgruntled shareholders. A U.S. District judge in Minnesota recently "dismissed with prejudice" a 1999 complaint against the company. The suit alleged, among other things, violation of the 1934 Securities Exchange Act through false and misleading statements regarding Navarre's planned 1998 initial public offering (IPO) for Internet subsidiary NetRadio. News of the IPO substantially increased Navarre's stock value; the suit claimed the company misled investors to realize a \$6.3 million profit. The subsequent disclosure that Navarre hadn't formally filed an IPO registration with the Securities and Exchange Commission caused the stock to decline. Navarre officials had no comment, but company attorney Jeff Ansel says, "The decision was the correct result."

N.Y. INDIE OTHER OPENS SECOND STORE

(Continued from preceding page)

"hardcore music lovers to casual fans."

Though Madell sees Boston as more of a "rock town" (at least compared with Washington, D.C.), she registers tell a different story. "Harvard's still a real enigma in terms of what they like," Day attests. "They are more diverse than I anticipated."

Although Other's top 30 list changes weekly, Day often sees underground hip-hop albums from such acts as Aesop and Cannibal Cox at the top of the charts. "We seem to sell out of that stuff every week," Day notes. "There's a real thirst for a different kind of hip-hop." Day says that the main element that distinguishes both Other stores from their indie brethren is their broader musical view. "I don't think there is any place in the area that knows or sells music like we do."

As the Harvard Square store has a bit more total floor space (roughly 1,800 square feet) and no Web site worthies to house, Day adds that he is able to stock even more broadly and be more experimental than he was in Other's flagship store. "Though our ceilings are lower, we have a bit more floor space than the New York store, so we can try out more things."

Although Other does not currently offer anything on a par with neighboring Newbury Comics' e-mail club (which offers Web site-visiting members special discounts on various albums), Day says that Other is priced

below the other large chains in town, namely Tower and HMV.

Other's singular focus on good music has been beneficial for the store and for the whole neighborhood, Day suggests. "I know for sure that we've brought more record shoppers into Harvard Square," he says. "I've heard statistics to the effect of 'haven't been to Harvard Square in a while, but I came to shop here.'"

Each week, Other sends out electronic mailers that list and describe new releases. The descriptions are also posted on the bins as a means of introducing the uninited visitor to new sounds. "We try to educate our customers and teach them about new music," Madell says. "The Web has been a great way to do that."

The Web site also enables former fans and one-time visitors to stay in touch and to keep buying the music they love that can't be found anywhere else. "We have notes that it brings in about 15% of total company sales," Hirsch says. "It brings a lot of people to the store. Many come in with printouts from the Web site and just pick out the albums."

Day hopes to further increase the store's reach through such events as listening parties and concert sponsorships. "All that stuff will come, though. Right now, we're still finding our niche, so we just have to focus on building the relationship with our customers who walk through the door."

Howard Explores Mythic Realm Of Disney's 'Atlantis'

UNDER THE SEA: The anticipated summer theatrical release *Atlantis: The Lost Empire* is the second Disney animated movie that **James Newton Howard** has scored. (The first was last year's *Dinosaur*.) And, Howard takes pains to point out, composing music for an animated feature film requires quite a different approach from scoring a cartoon.

"[Music for] cartoons is sillier, funnier," Howard says. But an animated feature calls for the same emotional dynamics as a



by Moira McCormick

live-action picture. "Noting that 'it's always a challenge to come up with a musical environment' when scoring a film, Howard says that because the fabled lost



HOWARD

continent of Atlantis is truly terra incognita, the challenge was even greater. At the same time, "because nobody knows anything about Atlantis, [the musical] possibilities are limitless."

What Howard envisioned as theme music for the mythical realm was something highly evocative. "I decided to use Balinese influences," he says. "Gamelan instruments are exotic and mysterious. By the end [of the movie], it's a combination of Western and gamelan. There's also a lot of choral work—one of the soloists I worked with is in the **Bulgarian Women's Choir**."

Atlantis: The Lost Empire, (Continued on page 72)

Top Music Videos

THIS WEEK						LAST WEEK		WEEKS ON CHART	COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Source:  SoundScan Principal Performers	Superseded Video/DVD	
Title, Label									Distributing Label, Catalog Number		No. 1		
1	2	5	TOURING BAND 2000 East House Video Channel Dist. Group 44403						Post Jam	15/95	15/97		
2	4	24	THE UP IN SMOKE TOUR Various Artists						Various Artists	17/95	23/97		
3	3	25	SALVAGE Top Decadent/Vocals BMG Video 31159						Tool	26/96	28/98		
4	10	15	TIMELESS-LIVE IN CONCERT Columbia Music Video Sony Music Entertainment 54020						Bonnie Stearns	15/96	28/98		
5	1	8	ON BROADWAY Spring House Video Channel Dist. Group 44403						Mark Lowry	25/95	28/98		
6	5	25	BRITNEY IN HAWAII: LIVE & MORE Brivley Spears						Brivley Spears	28/96	28/99		
7	6	272	HELL FREEZES OVER Eagles Home Video Universal Music Video Dist. 35458						Eagles	31/94	28/99		
8	7	32	LIVE AT MADISON SQUARE GARDEN Jive/Zomba Video BMG Video 41729						'N Sync	15/95	28/97		
9	14	17	MAKING THE TOUR Jive/Zomba Video BMG Video 41726						'N Sync	15/95	28/97		
10	8	6	WHAT IT FEELS LIKE FOR A GIRL Warner Bros. Video Channel Dist. Group 44403						Madonna	51/90	26/96		
11	16	41	AARON'S PARTY (COME GET IT) THE VIDEO Jive/Zomba Video BMG Video 41721						Aaron Carter	18/97	15/97		
12	12	38	SUPERNATURAL LIVE Arista Records Inc. Video Channel Dist. Group 44403						Santana	15/95	28/97		
13	11	81	LISTENER SUPPORTED BMG Video 55005						Dave Matthews Band	15/95	28/97		
14	17	15	BATTLE OF MEXICO CITY Columbia Music Video Sony Music Entertainment 50213						Rage Against The Machine	14/95	15/97		
15	13	13	BITTERNESS HOTEL Image Entertainment 8762						Phish	16/96	28/99		
16	9	3	SURVIVOR Columbia Music Video Sony Music Entertainment 79588						Debbie's Child	17/90	28/97		
17	22	76	LIVE CONCERT HOME VIDEO Columbia Music Video Sony Music Entertainment 50114						Sade	14/92	28/97		
18	20	4	DOPEMENTARY Kottonmouth Kings Video Channel Dist. Group 44403						Kottonmouth Kings	15/95	12/97		
19	15	6	METROPOLIS 2000: SCENES FROM NEW YORK Celine Dion						Celine Dion	15/95	28/97		
20	25	15	ALL THE WAY... A DECADE OF SONG Coastal Theater						Coastal Theater	15/95	28/97		
21	23	66	DEATH ROLL UNICUT 2Tone/Snappy Doggy Dis						2Tone/Snappy Doggy Dis	15/95	15/96		
22	15	9	OGG Madwynne						Madwynne	17/90	28/97		
23	26	91	HISTORY ON FILM: VOLUME II Michael Jackson						Michael Jackson	15/95	28/97		
24	28	14	CRUSH YOUR LIVE House of Music Video Channel Dist. 5331						Boyz n the	14/95	28/97		
25	26	269	LIVE FROM AUSTIN, TEXAS Sheryl Ray Vaughan And Double Trouble						Sheryl Ray Vaughan And Double Trouble	15/95	28/97		
26	32	17	ONE LAST TIME LIVE IN CONCERT Tina Turner						Tina Turner	15/95	23/97		
27	3	3	MAROI RAW UP CLOSE & PERSONAL Mykiss						Mykiss	14/95	28/97		
28	19	14	THE DANCE House of Music Video Channel Dist. 5331						House of Music	15/95	28/97		
29	37	1	BALLER BLOOM Cash Money Millionaires						Cash Money Millionaires	15/95	28/97		
30	34	20	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Druce Springsteen						Druce Springsteen	15/95	28/97		
31	40	3	LIL' BOW SHOW VIDEO COLLECTION Columbia Music Video Sony Music Entertainment 54026						Lil Bow Wow	15/95	28/97		
32	30	64	HO HO! LIVE AT PLAZA DE TOROS, MEXICO AOC						AOC	15/95	28/97		
33	RE-ENTRY	1	MUSIC MY WAY Paul Anka Productions 0004						Paul Anka	15/95	28/97		
34	37	9	S & M Metacritic						Metacritic	15/95	28/97		
35	21	16	LO BELIEVE Gothic Vocal Band						Gothic Vocal Band	26/96	28/97		
36	RE-ENTRY	1	ONE NIGHT ONLY LIVE Don Goss						Don Goss	15/95	28/97		
37	35	85	LIVE AT THE BEACON THEATRE James Taylor						James Taylor	15/95	28/97		
38	4	1	GRAVEL PIT Tang Tang						Tang Tang	15/95	28/97		
39	24	16	WHAT A TIME! Bill & Gloria Greening						Bill & Gloria Greening	25/95	28/97		
40	NEW	1	MY REFLECTION Christina Aguilera						Christina Aguilera	15/95	28/97		

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RDZ3308

UMVO Cuts About 15 One-Stops From Its Portfolio; Paulstarr Liquidates; WEA's Fran Aliberte Retires

OUT OF HERE: Universal Music and Video Distribution (UMVD) has pruned its account portfolio of about 15 one-stops. According to sources, the company informed the wholesalers in the last week of May that they would no longer have account status and would henceforth be unable to buy UMVD product directly.

The list of one-stops that were dropped include Green Distribution and Multinational Distributors, both in Santurce, Puerto Rico; H.A. Franz in Houston; Dolphin Music Distributors in Jacksonville, Fla.; Discomania Record Distribution, Harbor Export, and Auditorium Records, all in New York; S&J Record One-Stop in Mount Vernon, N.Y.; Ansonia Records in Fairview, N.J.; Campus One-Stop in Columbus, Ohio; Gonzales Music in Gonzales, La.; and Tandem Financial, Chelsea Rose, Faeta Media, and Discriminator, all of which Retail Track was unable to locate.

In addition, a number of other accounts that have been classified as one-stop by UMVD but that also run retail operations have had their status changed to retail. These include Music City Distributors in Nashville and Associated Distributors in Phoenix.

UMVD executives refused to comment. But industry observers speculate that the one-stops were eliminated from direct purchasing because either they didn't generate enough billing or because their financial wherewithal was doubted.

Sal LaBocca, co-owner of S&J One-Stop, calls the move unjust. "We have been doing business with them for 18

years, and we have always paid our bill on time," he says. "Sure, it's true, my revenue has gone down over the last few years, but that's because of all the bootlegging and the Canadian product flooding the market. But when you mention either to the majors, they don't seem to care about it."

Another one-stop owner, who didn't want to be identified, says of the unilateral move, "I am devastated," and

utter based in Chanhassan, Minn., is in the process of liquidating itself, according to a letter being sent to suppliers by the firm's lawyer. That letter, obtained by Retail Track, states that the company is liquidating because its primary lender, National City Bank, accelerated payment demands, leaving the wholesaler with "no choice" but to liquidate. The letter was sent by Nathan Richardson, an attorney with the Minneapolis law firm of Kraus Monroe. Paulstarr recently lost Priority, its largest label, when it switched distribution to EMI Music Distribution.

RETAIL TRACK

by Ed Christman

now has no choice but to buy UMVD product "sideways," which is from a competing one-stop. That means the owner's company won't be able to sell new releases on street date or at a competitive price, the owner adds.

"When they merged with PolyGram, they became the world's largest music company, and as such, a certain responsibility comes with it," that executive says. "And then for them to come along and cut me off, without giving me a fighting chance—it's just not right. It more than likely will put me out of business."

A number of one-stops contacted by Retail Track are they are planning to talk with their lawyers about the UMVD move.

OUT OF BUSINESS: Paulstarr Enterprises, the independent distrib-

MAKING TRACKS: Fran Aliberte, executive VP for music sales at WEA, has resigned from his position, effective June 22. Aliberte, who joined WEA in 1974 as a warehouse guy, notes that during his career there, he has done just about everything in operations and sales. Aliberte has called the move a retirement, but since he has always been one of retail's best friends in distribution, he tries to hope he retires that stance.

TO THE RESCUE: Pacific Coast One-Stop president, Ralph Johnson has hired Universal Capital Partners to serve as a consultant. Michael Catain, who heads up the Minneapolis-based firm, is familiar with music retail, as he is one of the main retail liquidators working in the industry.

In addition, Catain also played a role in the mid-1990s when Spec's Music was having trouble making its revolving credit facility. At that time, GE Capital was willing to supply the merchant with a revolver but not enough to cover the liquidity it needed at the time, so Universal Capital Partners stepped in and used its expertise to assess the chain's inventory, which gave it the necessary comfort to provide backup financing of \$2.5 million for the chain.

Catain, who also serves as a financial consultant to National Record Mart, says that since he knows all the asset-based lenders, he has been engaged in conversations with them about the possibility of investing in Pacific Coast and has narrowed it down to three players. He labels the \$547,000 loan provided by Coast Business Credit a "priming loan" and says he is looking for a debtor-in-possession lender, as well as an equity person or a long-term lender.

Catain also says he will serve as an intermediary for Johnson with the majors.

"At one time, [Pacific Coast] was a viable company, and we were trying to see if it can be viable going forward," he says. "A lot of what has happened at [Pacific Coast] is not [Johnson's] doing. He has a lot of good ideas, and I am trying to see what his options are. We are trying to make this a turnaround."

In addition to Catain, Johnson says, he has hired Adam Ferris as a consultant. He says that Ferris is "ex-KPMG, with [an] extensive background in bankruptcy turnaround."

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Merchants & Marketing

John Denver and 2Pac Continue To Receive Posthumous Platinum Record Certifications

BY JILL PESSLEK

LOS ANGELES—John Denver's cumulative U.S. sales have reached 32.5 million with the certification of nine of his RCA titles this May, according to the Recording Industry Assn. of America (RIAA).

Leading the list is *John Denver's Greatest Hits*, which has reached the level of 9 million. Five albums—*An Evening With John Denver*, *Back Home Again*, *Rocky Mountain Christmas*, *Rocky Mountain High*, and *Windsong*—were all certified platinum and double-platinum. John Denver's *Greatest Hits, Volume II* was also certified double-platinum, while *Rocky Mountain Collection* received a gold and platinum award and John Denver's *Greatest Hits, Volume III* earned a gold honor.

Rapper 2Pac continued his posthumous reign as the best-selling hip-hop artist of all time with the certification of his two-CD set *Until the End of Time* (Amaru/Death Row/Interscope) at three-times platinum. His sales now total \$85 million.

Virgin artist Janet received simultaneous gold, platinum, and double-platinum certifications this May for *All for You*. The album received these honors just one month after being released. Tool's second album, *Under the Volcano* (Zomba), also reached sales of 2 million units. Bruce Springsteen's 18th album on Columbia, *Live in New York City*, earned both a gold and a platinum award, as did Tim McGraw's Curb release *Set This Circus Down*. McGraw's cumulative sales now stand at 17 million, which is 1 million more than wife Faith Hill's total.

Additional honors this month include 112's third consecutive platinum album for *Part III* on Bad Boy/Arista. Country artist Alan Jackson received his 10th consecutive gold record with *Where Somebody Loves You* (Arista Nashville), bringing his total album sales to 25.5 million units. Gospel performer John P. Kee earned his first gold album for *Not Guilty* (Verity), while India.Arie (*Acoustic Soul*, Motown/Universal), Sunshine Anderson (*Your Woman, Atlantic*), Tank (*Force of Nature*, Black & Blue), and S Club 7 (*Polyde&M*, Interscope) were all honored with their first gold albums.

CRUISEVIDEO Paramount Pictures promotes Jill Cruzenberg to VP of marketing and Amy Heller to executive director of planning and business development for Paramount Home Entertainment in Hollywood. They were, respectively, executive director of marketing and executive of planning and business development.

DISTRIBUTION WEA Corp. names Kelly Diamond VP of sales and marketing in Burbank, Calif. WEA also names Neal Spielberg VP of country sales in Nashville. They were, respectively, trade marketing manager for Walt Disney Records and VP of sales for Warner/Reprise, Nashville.

Kenny G, *Greatest Hits*, Arista, 3 million.

John Denver, *Back Home Again*, RCA, 3 million.

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK		LAST WEEK		WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS							
TITLE					Label	Distributing Label	Catalog Number	Principal Performers	Year of Release	Rating	Supplemental Price	
					◀ No. 1 ▶							
1	2	4	MISS CONGENIALITY		Warner Home Video	19976		Sandra Bullock	2000	PG-13	22.98	
2	1	5	THE EMPEROR'S NEW GROOVE		Walt Disney Home Video	Buena Vista Home Entertainment	21638	Animated	2000	PG	28.99	
3	6	5	FARSCAPE: VOLUME 3		A.D.V. Films	003		Ben Browder Claudia Black	2001	NR	14.98	
4	4	5	PLAYBOY'S 2001 PLAYMATE OF THE YEAR		Playboy Home Video	Universal Music & Video Dist.	0888	Brande Roderick	2001	NR	15.98	
5	14	2	SEX AND THE CITY: THE COMPLETE SECOND SEASON		HBO Home Video	Warner Home Video	92048	Sarah Jessica Parker Kim Cattrall	2001	NR	49.98	
6	3	11	GLADIATOR		DrawnWorks Home Entertainment	86026		Russell Crowe	2000	NR	23.95	
7	9	3	RAMMA 1/2: VOL. 1—WIND DUT VOODOO!		Via Video	Pioneer Entertainment	71639	Animated	2000	NR	14.95	
8	5	8	PLAYBOY 2000: THE PARTY CONTINUES		Playboy Home Video	Universal Music & Video Dist.	0886	Various Artists	2001	NR	15.98	
9	10	6	ESCAPADOWN: VOL. 5-PARADISE AND PAIN		Bandes Entertainment	Pioneer Entertainment	71147	Animated	2001	NR	23.98	
10	8	9	FARSCAPE: VOLUME 2		A.D.V. Films	002		Ben Browder Claudia Black	2001	NR	14.98	
11	7	4	PEARL JAM: TOURING BAKO 2000		Epic Music Video	Sony Music Entertainment	54D10	Pearl Jam	2001	NR	15.95	
12	11	6	THE PROOCERS		MGM Home Entertainment	100157		Zero Mostel Gene Wilder	1968	PG	14.95	
13	12	3	CARMAN: THE CHAMPION		GoodTimes Home Video	74713		Carmen	2001	PG-13	19.95	
14	7	3	MISSION: IMPOSSIBLE 2		Paramount Home Video	156273		Tom Cruise	2000	PG-13	14.95	
15	12	3	THE SOPRANOS: THE COMPLETE FIRST SEASON		HBO Home Video	Warner Home Video	99335	James Gandolfini Liam Neeson	2000	NR	99.92	
16	18	9	102 DAL MATIANS		Walt Disney Home Video	Buena Vista Home Entertainment	21639	Glenne Close	2000	G	24.99	
17	33	3	HOLLOW MAN		Columbia TriStar Home Video	04956		Kevin Bacon Elizabeth Shue	2000	R	14.95	
18	16	13	MEET THE PARENTS		Universal Studios Home Video	86032		Ben Stiller Robert De Niro	2000	PG-13	22.98	
19	15	10	MARY-KATE & ASHLEY: WINNING LONDON		Dualstar Video	Warner Home Video	37332	Mary Kate & Ashley Olsen	2001	NR	29.98	
20	26	10	REMEMBER THE TITANS		Walt Disney Home Video	Buena Vista Home Entertainment	21736	Orlando Washington	2000	PG	22.99	
21	27	2	THE VIRGIN SUICIDES		Paramount Home Video	328173		Kristen Dunst James Woods	2000	R	19.98	
22	30	10	RUGRATS IN PARIS: THE MOVIE		Nickelodeon Video	Paramount Home Video	336273	Animated	2000	G	22.95	
23	25	6	THE PATRIOT		Columbia TriStar Home Video	05702		Mel Gibson	2000	R	19.98	
24	NEW	1	GONE IN 60 SECONDS		Touchstone Home Video	Buena Vista Home Entertainment	21369	Nicolas Cage Angelina Jolie	2000	PG-13	19.98	
25	20	8	BIG MOMMA'S HOUSE		FoxVideo	2001291		Michael Lawrence	2000	PG-13	14.98	
26	39	6	SCARY MOVIE—SPECIAL EDITION		Dimension Home Video	Buena Vista Home Entertainment	21806	Anna Fests Jon Abrahams	2000	R	14.95	
27	19	4	RETURN TO ME		MGM Home Entertainment	1001071		Duffy Ducheray Melvin Druce	2000	PG	14.95	
28	23	5	CANDY		Anchor Bay Entertainment	11025		Eric Auli Richard Brown	1968	R	14.98	
29	34	18	DINOSAUR		Walt Disney Home Video	Buena Vista Home Entertainment	21576	Animated	2000	PG	26.99	
30	NEW	8	ROAD TRIP		DrawnWorks Home Entertainment	86392		Tom Green	2000	NR	14.98	
31	24	8	CLEOPATRA		FoxVideo	2001482		Elizabeth Taylor Richard Burton	1963	NR	14.98	
32	21	42	THE SILENCE OF THE LAMBS		MGM Home Entertainment	207746		Jodie Foster Anthony Hopkins	1991	R	9.94	
33	RE-ENTRY	1	BALLER BLOCKIN' ▲		Cash Money	Universal Music & Video Dist.	53834	Cash Money Milliecents	2000	NR	19.95	
34	28	35	ERIN BROCKOVICH		Universal Studios Home Video	85710		Julia Roberts Albert Finney	2000	R	14.95	
35	32	20	THE UP IN SMOKE TOUR ▲		Eagle Vision	Rtd Distribution	30001	Vincent Astley	2000	NR	15.19	
36	40	3	FREQUENCY		New Line Home Video	Warner Home Video	5057	Dennis Quaid Jim Caviezel	2000	PG-13	14.95	
37	37	11	PLAYBOY: PLAYMATES ON THE CATWALK		Playboy Home Video	Universal Music & Video Dist.	0885	Vincent Astley	2001	NR	23.98	
38	NEW	1	THE WAY OF THE WUN		Artisan Home Entertainment	10832		Ryan Phyllis Benicio del Toro	2000	R	14.95	
39	29	13	LOVE & BASKETBALL		Artisan Home Entertainment	Buena Vista Video	5063	Omari Epps Sasha Leibin	2000	PG-13	14.95	
40	35	13	THE LITTLE VAMPIRE		New Line Home Video	Warner Home Video	5162	Jonathan Lipnicki	2000	PG	19.98	

● RIVA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIVA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ RIVA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ● RIVA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001. ®/TM used by permission of the International Board of Standards and Practices for Certified Entertainment Merchandise.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK ON CHART	LAST WEEK ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers	
No. 1					
1	2	WHAT WOMAN WANT (PG-13)	Paramount Home Video 316383	Eric Clapton	
2	NEW	VIRTUAL LIMIT (PG-13)	Columbia TriStar Home Video	Eric O'Connell Robert De Niro	
3	6	MISS CONGOMALIA (PG-13)	Warner Home Video 18976	Sally Kohn	
4	1	FINDING FORESTER (PG-13)	Columbia TriStar Home Video 05177	Sam Country Robert Blythe	
5	3	ALMOST FAMOUS (R)	Dimension Home Entertainment 81777	Billy Crudup Kate Hudson	
6	16	CHARLIE'S ANGELS (PG-13)	Columbia TriStar Home Video 05112	Camille Diaz Dennis Quaid	
7	5	BILLY ELLIOT (R)	Universal Studios Home Video 05112	James Van Alec Baldwin	
8	4	3	QUILLS (R)	Twentieth Century Fox	Geoffrey Rush Kate Winslet
9	8	11	WONDER BOYS (PG)	Paramount Home Video 332613	Michael Douglas Tom Cruise
10	7	2	BEST IN SHOW (PG-13)	Warner Home Video 149951	Eugene Levy Catherine O'Hara
11	NEW	BEFORE NIGHT FALLS (R)	New Line Home Video Warner Home Video 5250	Jason Bateman Anita Barrio	
12	10	13	MEET THE PATTONS (PG-13)	Universal Studios Home Video 86332	Robert De Niro Robert Duvall
13	9	7	MEM OF HONOR (R)	FoxVideo 2001670	Robert De Niro Candice Bergen
14	17	3	LITTLE NICKY (PG-13)	New Line Home Video Warner Home Video 5160	Adam Sandler James Van Der Beek
15	19	6	SPACE COMEDYS (PG-13)	Artime Home Video 18722	Cliff Edwards Tony Lee Jones
16	NEW	REQUEST FOR A DREAM (R)	Warner Home Entertainment 11556	Elliott Gould	
17	12	2	PAY IT FORWARD (PG)	Warner Home Video 8799	Kevin Spacey Halle Berry
18	20	10	REMEMBER THE TITANS (PG)	Wild Bunch Home Video Warner Home Entertainment 21738	Derek Washington Dustin Diamond
19	14	11	THE CONTEMPTOR (R)	Dimension Home Entertainment 87608	Joan Allen Jeff Bridges
			Columbia TriStar Home Video	Malcolm McDowell	

20 11 4 ALL THE BETTY HORSES (PG-13) 04130 Performance One

Top DVD Sales...

COMPILED FROM A NATIONAL SAMPLE OF

THIS WEEK	LAST WEEK	WKS ON CHART	RETAIL STORE AND RAIL SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Principal Performers
TITLE (Rating PG)			Label	Discontinuing Label, Catalog Number	
			No. 1		
1	NEW		TRAFFIC (PG-13) (50)	USA Home Entertainment (50-18)	Michael Douglas Dustin Diamond
2	NEW		CRAZY RICHENTHURERS OF THE THIRDO KINGDOM (PG-13) (55)	Columbia TriStar Home Video (31)	Richard Gere John Goodman
3	1	2	VERTICAL LIMIT (PG-13) (27) (56)	Columbia TriStar Home Video (31)	Cherry Jones C.J. O'Daniel Sherry Stringfield
4	3	4	WHAT WOMEN WANT (PG-13) (29) (56)	Paramount Home Video 33038/84	Mel Gibson Peggy Hult
5	4	5	MISS CONJUGALITY (PG-13) (28) (56)	Warner Home Video 18576	Sandra Bullock
6	2	2	GUNDESS & BRADSHAW'S (PG-13) (24) (58)	New Line Home Video (31)	Julia Roberts Anthony Quinn
7	5	7	SHADOW OF THE JUNGLE (PG-13) (27) (56)	Universal Studios Home Video (25)	John Malkovich Wendie Malick
8	NEW		THE EMPEROR'S NEW PRODUCE (PG-13) (24) (58)	War Home Video Buena Vista Home Entertainment 2167	Animated Tina Turner
9	9	3	TOTAL TORAL TONAL (PG-13) (24) (58)	WARNER 20013/17	Jason Robards Boris Yelton
10	11	28	GLADIATOR (PG-13) (40)	DragonWorks Home Entertainment (65)	Robert Costner
11	8	3	PLAY IT FORWARD (PG-13) (24) (58)	Warner Home Video 18677	Kenny Rogers Patti Lauro
12	6	8	MEN OF HONOR (PG-13) (56)	WARNER 20016/65	Robert De Niro John Cusack Jaye Johnson
13	12	6	THE MUMMY: THE NEW EGYPTIAN (PG-13) (27) (56)	Universal Studios Home Video (31)	Brendan Fraser Mark Rolston
14	6	2	SEX AND THE CITY: THE COMPLETE SEASON TWO (PG-13) (56)	WB Home Video (31)	Sarah Jessica Parker Kim Cattrall
15	13	6	FINDING FORESTER (PG-13) (24) (58)	Columbia TriStar Home Video (31)	Sean Connery Robert Iler
16	17	8	REMEMBER THE TITANS (PG) (29) (59)	New Line Home Video Buena Vista Home Entertainment 2165	Dennis Quaid Cameron Diaz
17	15	10	CHARLIE'S ANGELS: SECOND STRIKE (PG-13) (27) (56)	Columbia TriStar Home Video (31)	Cameron Diaz Lucy Liu Drew Barrymore
18	7	7	BIG TROUBLE IN LITTLE CHINA: SPECIAL EDITION (PG-13) (24) (58)	WARNER 20013/38	Raul Julia
19	16	6	LITTLE ACQUAINTANCE (PG-13) (24) (58)	New Line Home Video (31)	David Duchovny Catherine Zeta-Jones

19	19	0	LITTLE NICKY (PG-13) (24 98)	Warner Home Video 5160	Adam Sandler
20	RE-ENTRY		THE MATRIX (R) (24 98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne

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Home Video

MERCHANTS & MARKETING

Big Apple Anime Fest Hopes It Can Elevate The Genre's Profile

BY JIM BESSMAN
and EILEEN FITZPATRICK

NEW YORK—The Japanese animation and comic book industries are collaborating for the first time for a promotional event that will attempt to raise the profile of anime from cult-like to mainstream status.

Officially incorporated last December, the New York-based Big Apple Anime Fest (BAAF) will present the Big Apple Anime Fest Oct. 26-28, billed as a weekend cel-

ebration of anime and manga, the comic-book sector of the genre.

"This event is the only purpose of the group," says founding member and Central Park Media man-

BIG APPLE ANIME FEST

aging director John O'Donnell. "It was formed to produce an event that would be a main promotional

platform for the anime culture."

Other founding members of the organization are Sony Corp. of America, Japan-based talent agency Host Pro, and video packaging firm Tri-Plex. There are 23 member companies in all.

Held at numerous venues throughout midtown Manhattan, the festival, which is open to consumers and industry members, will feature premieres and retrospectives of anime films, an exhibit floor, and a daylong symposium

sponsored by the Japan Society to examine various cultural issues raised when importing anime product into the U.S. A \$500-per-ticket V.I.P. gala will open the festival. New York mayor Rudolph Giuliani will officially declare the three days Big Apple Anime Festival Weekend.

In addition, retailers in the midtown area are being approached to host autograph signings for visiting directors and stars of anime programs. Participating retailers include Virgin Megastore, Tower Records, and Barnes & Noble, along with Japanese bookstores Kinokuniya and Asahiya, O'Donnell says.

Fans can attend by purchasing either a \$75 three-day pass or a \$30 one-day pass and will also get a chance to meet and mingle with their favorite stars through numerous raffle contests held during the festival. Other highlights include interactive Web-based programming, artist sessions, and a panel discussion held during the Midnite Anime Concourse, where Toshio Maeda, creator of the anime classic *Legend of the Overfiend*, will be among the featured speakers.

"We see this festival as the Cannes Film Festival of anime," says Ryoko Maebayashi, BAAF acting director, "but we want to

take the standard concept of a film festival and merge it with an anime convention in the media center of the world."

O'Donnell points out that the festival is not meant to act as a film market, where product is bought and sold. "We're keeping a tight focus on publicity and a reason to have a fun weekend," he says. "We're not trying to be [the American Film Market] or [National Assn. of Television Programming Executives]."

Tri-Plex president Ken Golden agrees. "It's an open industry consortium to stimulate growth and build momentum for the genre and to make the festival an annual event."

Judging by the growth of the anime and manga fan base, the festival should have little trouble finding an audience. According to BAAF figures, the domestic anime video market is growing 20%-25% annually, with most titles generating sales of 100,000 VHS and DVD units or more. The wildly successful "Pokémon" video series alone garnered nearly \$200 million in revenues in 1999, according to BAAF.

In addition to video, anime- and manga-related licensed merchandise generates additional revenues in the hundreds of millions of dollars, according to trade sources.

Golden says, "The anime/manga culture is something that kids in Scarsdale, N.Y., can enjoy as

(Continued on next page)

VM Labs Pushes Its Nuon DVD Players; Image Unleashes Its Own Dinos, Apes

CHICKEN-AND-EGG THEORY: Although its specialized software remains in short supply, 2-year-old technology company VM Labs says it expects to have 1 million units of its Nuon-enhanced DVD player in the marketplace by the end of the year.

By knocking on doors and moving forward with such studios as MGM and Disney," says Paul Culberg, VP/COO of VM Labs' Nuon division. "But it's a chicken-and-egg dilemma. The studios want to know how much hardware is out there, and the hardware companies want to know how much software is out there before committing to adding the technology." Inclusion of the Nuon technology adds about \$5,000 to the production of a DVD disc, he says.

Nuon-enhanced DVD players work like regular DVD players, capable of playing all discs, as well as audio CDs. But the Nuon technology treats viewers to several interactive features, including the ability to zoom in on certain elements of a scene, play a scene with multiple camera angles, and scan a film at more than 250 times the normal speed. Nuon players also come with a game controller to play Nuon games; five are in the market now, and a sixth title will be released by October. To date, 20th Century Fox Home Entertainment's *Bedazzled* is the only movie video release that features the Nuon enhancement. Culberg says that three other Fox titles are in the works.

While Nuon hardware has been slow in coming, the hardware should get a major boost from a Best Buy promotion featuring the product. The retailer has been installing a Technology on the Go section in its stores to spotlight new products; all 350 outlets should have the display installed by mid-July. Nuon products will be showcased in one-third of the spaces, according to Culberg. A new Toshiba model featuring the technology has been on sale at the chain since last fall.

Another spotlight product in the Best Buy promotion will be Samsung's new Nuon-enhanced DVD/CD-RMP3 player, which debuted at retail in May. The model retails for \$229, and Culberg expects the price to drop to \$199 by Thanksgiving. Nuon players from other manufacturers, including Orion, are expected to hover around the \$200 price point, he says. Sales figures for Nuon-enhanced DVD players aren't available.

In other DVD hardware news, Panasonic has an-

nounced it will begin shipping a recordable—and more affordable—DVD player this fall. Available in October, the Panasonic model will retail for \$1,500 and features simultaneous playback and recording on DVD-R discs, which can be played back on most DVD models, and DVD-RAM discs, which can be played back on computers. Consumers can also record and transfer programs from VHS to DVD. The machine is said to improve picture and sound quality of the VHS during the transfer.

The new model is a second-generation machine for Panasonic, which introduced a similar recordable DVD player last year, priced at \$4,000.

SUMMER TIE-INS: Looking to capitalize on a theatrical summer featuring the return of apes and dinosaurs to the big screen, Image Entertainment will release a DVD of *Behind the Planet of the Apes* and re-promote the 1925 dino-animated thriller *The Lost World*.



by Eileen Fitzpatrick

also produced at Fox. In addition, the disc will contain an extensive interview with the late Roddy McDowall, who starred in four films in the series, as well as interviews with co-stars Charlton Heston and Kim Hunter. Makeup and screen tests, a featurette, and outtakes round out the bonus material. The DVD will be released July 17 with a \$24.99 price point.

Image is planning to re-promote *The Lost World* to coincide with Universal Pictures' *Jurassic Park 3*, also due in theaters July 27. The \$24.99 disc contains new outtakes and a commentary track by *Pilot*, who wrote the book *The Annotated Lost World*. Image first released *The Lost World* last year.

The company has also acquired video rights to *VH1 Storytellers: The Doors, A Celebration* and has set a June 26 DVD/VHS street date for the title. The all-star tribute and remembrance coincides with the 30th anniversary of the death of Doors front man Jim Morrison. The program is scheduled to air on VH1 later this month and will reunite surviving Doors members Ray Manzarek, Robby Krieger, and John Densmore. Two bonus songs will be included on the DVD version.



MAEBAYASHI

Star Spangled Sizzle



It's all the girls you've fantasized about — prom dates, cheerleaders, your buddy's sister — and they're ready to try out their talents on the big screen. *American Beauty: Sexy Girls Next Door*. It turns out that the hottie with the shy smile is not so innocent after all! VHS/DVD

PLAYBOY HOME VIDEO
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JOHN HARTFORD DIES*(Continued from page 8)*

widely respected as a traditional music preservationist, and never ceased his creative endeavors.

"I heard it said recently, and this is the truth, that when you lose a true artist of any kind, what you really lose is their perspective on things," laments Country Music Foundation president, fellow music scholar, and performer Marty Stuart. "He's finally accomplished something he himself dodged all his life, putting one icon

'Hartford's long hair and beard made them feel like he was one of them.'

—EDDIE STUBBS, GRAND OLD OPRY

after another on a pedestal. Whether it was a riverboat captain or an unknown fiddle player or Bill Monroe and Earl Scruggs, he studied and admired them all. And I think it's his turn to go to the pedestal now."

Stuart predicts renewed interest in Hartford's career and music. "Hartford's body of work is a whole new chapter that's about to be rediscovered in American folk music," he says. "It sucks that [sometimes] you have to die to be discovered."

Hartford is survived by his wife, Marie, two children, and three stepchildren. Funeral services were held June 7 at Hartford's residence in Madison, Tenn.

KINGFISHER*(Continued from page 10)*

including Woolworth's, MVC, and e-tailer Streets Online, as well as health and beauty retailer Superdrug. It will also include Entertainment U.K.—the U.K.'s leading distributor of CDs, DVDs, and videos—plus music and video publisher VCI, which includes music labels Demon, Crimson, and budget operator MCI Music.

Mulcahy added, "These businesses are now in good shape to prosper as a stand-alone U.K.-listed company with a dedicated management team focused on future success."

A Kingfisher spokesman added that the general merchandise division, which will be publicly listed, will be given a new name—due to be announced "sooner rather than later"—and that the composition of the board is also expected to be announced in the near future.

Kingfisher reported total sales up 11.3% to 2.9 billion pounds (\$4.14 billion) for the 13 weeks that ended May 5. Comparable-store sales were up 4.9%. The general merchandise division posted revenue up 7.1% to 723.6 million pounds (\$1.05 billion), while same-store growth was 3.6%.

Paul McCartney

LIVE at The CAVERN CLUB!

DVD and Videocassette In Stores June 19th

DVD Bonus Features Include
22-Minute Video Interview and more

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R&B Rises Above AC in Arbitrons

Winter Shows Classic Rock Tying With Album, Spanish Rebounding

BY SEAN ROSS

For the second time in two years, R&B radio in its various forms has overtaken AC to become the most-listened-to music format in Arbitron's 92 continuously measured markets. This exclusive *Billboard* study of the national Arbitron numbers for winter also found new/talk radio holding on to a surprising amount of its fall election-listening. AC stations at their lowest numbers ever, and top-40 falling to recover the turf it lost in the fall.

Other highlights are classic rock—bought by a new wave of 30s-based stations—tying album rock in the first time, with increased strength in women, and Spanish radio rebounding to its highest-ever numbers.

News/talk, which has been the most-listened-to format in the country since 1994, got a sharp boost from fall's never-ending presidential election, up 15.7-16.9 12-plus. It held on to most of that listening this time, up to a 16.6, which is still ahead of its 16.3 share a year ago. The format averaged a drop of four-tenths in adult demo; it was down 21.5-20.9 in 18-plus men but up 9.3-9.5 in 18-plus women. Sports stations, broken out separately, held at a 2.2 this time.

News/talk's fall success affected numerous formats, including R&B, which was off 13.2-12.8 last time. In winter, it rebounded to a 13.0 share. While that was short of the format's

record 13.3 number in summer '99, it was still enough to put the combined R&B formats (mainstream, adult, and oldies) back ahead of AC, which was down 13.5-12.8, to its lowest number ever. Broken out separately, adult R&B was up 3.1-3.4, reclaiming some audience from the R&B oldies format, which was off 2.5-2.0, following the defection of numerous Jamm'n' Oldies stations this winter.

If you look at the demographics for R&B, you might think they're driven by the continued rise of hip-hop. The format was up 25.4-27.4 in teens and 16.9-17.7 in 18-34. It was up only 12.7-12.8 in 35-44 and off 10.8-10.4 in 35-44. It was also up 10.8-11.1 with men and off 13.0-12.8 with women.

Those developments are a little surprising, considering that R&B music, and not just hip-hop, was in such strong supply this winter, from such neo-soul artists as Sunshine Anderson, Jill Scott, India.Arie, and Musiq Soulchild to more mainstream acts like Janet and Destiny's Child. So the falling upper-number numbers probably reflect the decline of R&B oldies (off 3.2-2.5 in 35-44) and the loss of some listeners who normally wouldn't be tuning in to the format, rather than a vote on available music.

One word about the formats' combined 13.0 share: While you might not see much competition between, say, young-end WQHT (Hot 97) New

York and crosstown oldies outlet WJTM (Jamm'n' 105), we look at the total number for two reasons. One, just as adult R&B spun off from its mainstream counterpart, the R&B oldies format spun off from adult R&B in the early '90s. Two, the total number allows us to more accurately track the growth of the format, which had barely begun to fragment when we ran our first national numbers in early 1989.

AC RETURNS ITS XMAS GIFT

For the same reason, we combine the numbers of adult top 40 stations (which, again, were only starting to proliferate in 1989) and mainstream ACs. Broken out, AC was off 8.5-8.0, while adult top 40 was down 5.0-4.8.

AC, which you would have expected to take a hit from news/talk's election-listening in the fall, instead

held steady, probably buoyed by the swell of AC stations that played only holiday music after Thanksgiving. But that audience wasn't parlayed into regular listening in the winter. Taken together, the AC formats were off 14.2-13.2 in 18-34, 16.0-15.2 in 25-54, and 15.6-15.0 in 35-64.

It was probably the case that AC radio, particularly adult top 40s, was hurt by the rise of '80s-gold formats, which not only drew listeners from hot AC but also lured some adult top 40 stations out of the format. And while many top 40 PDs were concerned about a rise of "extreme" music in their format in recent months, there's no sign of adult top 40 being able to take advantage of that as it did 10 years ago.

EXTREME MUSIC SCALES... TEENS?

In fact, while top 40s slipped from fall's dismalming job, rebounding 9.9-9.7 instead, its troubles weren't at the upper end. The format was flat 18-34 (at a 15.0) and 25-54 (at a 7.8) and up a tick in 35-64 (5.0-5.2). The only place the format was really down was in teens, 36.6-35.9, all of which could reflect PDs' attempts to really hold the line on what they considered teen music. It's also worth noting that top 40 held its adult demo nationally, despite returns in some markets that suggested that even that format was being affected by the '90s boom.

While top 40's winter buck wasn't the comeback we anticipated when some of the first winter trends began rolling in, it's far from the total collapse we saw in the early '90s, when the format was in real trouble. Between spring '90 and spring '91, the format dropped 14.4-11.6.

GOING DOWN THE COUNTRY

Country, which was booming during top 40's previous decline, was off 9.0-8.8 this winter. While the format had a sharp rise in the early '90s, followed by an equally rapid decline in the latter half of the decade, it's now back to where it was in 1989-90, moving only a tenth or two in either direction in any given book. It's also worth noting that the format—traditionally marketed—drives has done best over the past year in the more heavily marketed spring and fall books.

In fall, it had looked as though country was making some ground with men and younger listeners. But even with a handful of harder-rockin' titles this time (Mark McGuinn's "Steve. Steven Rudy," Montgomery Gentry's "She Couldn't Change Me," and Dixie Chicks' "If I Fall, You're (Continued on page 8)

newsline...

COMPANIES CREDIT GROWTH TO LIVE SHOWS AND MTV. Clear Channel executive VP/CFO Randall May says he expects the company's live-music segment this year. Addressing Wall Street analysts at the annual Deutsche Bank Alex. Brown-media conference in New York, May said CC is forecasting double-digit growth for its concert, theater, and sports business, compared with single-digit growth for its radio division, which makes up the largest portion of the company's business. Chairman Lowry May's revealed that CC expects to lose \$20 million in 2001 in its interactive unit. Meanwhile, CC expands its international holdings, picking up a new FM station in Brisbane, Australia. Through its ownership stake in Brisbane FM Radio, CC pays \$35 million. Also at the conference, Viacom president/CFO Mel Karmazin said the company's MTV arm has become the most-recognized brand in the world. Karmazin credited MTV with helping Viacom expand its international business by 15% in the first quarter of 2001 from the same period a year earlier. "You can assume that one of the goals of this company is to expand globally with the same discipline that we have done [in the U.S.]," he said.

STOCKS TO DROP? With a 9% drop in advertising revenue in April, Lehman Brothers analyst William Meyers warns that the better days for radio stocks this year may be over. Although radio stocks are up 28% from mid-April, he predicts a downturn. "With radio stocks trading sharply higher in the face of downward revisions, we believe near-term upside is limited," he writes in a research note. Of all the radio stocks, Meyers says, the best buy appears to be Clear Channel, which carries his "strong buy" rating. He's also bullish on Emmis, Radio One, and Cox Radio. Meyers is also sticking his 2001 ad revenue growth forecast to 15-20%, compared with the 25-25.5% forecast he made earlier in the year. Long term, however, he still foresees a 7%-8% growth rate in 2002.

RADIO CONSOLIDATION SLOWS. The consolidation of the radio industry continued to slow in 2000, as proven by the prices being paid for stations sold. According to the BIA Financial Network (BIAFN), the total number of stations sold in 2000 increased to 1,794 from 1,705 in 1999, even though the dollar volume of those sales actually decreased from the previous year. According to BIAFN, the total value of stations sold in 2000 was \$28.5 billion, down from \$30.1 billion in 1999, and down to \$24.9 billion last year. While interest in buying and selling continues to be strong, primarily driven by the large groups expanding their holdings in their present markets, BIAFN VP Mark Fratrik thinks "consolidation has been played out for the most part." Instead of buying new stations to increase the value of their companies, Fratrik says, the radio groups will now have to focus on improving their operations to increase their bottom lines.

VIACOM HITS RECORD ADVERTISING DEAL. Viacom has signed a \$300 million advertising deal with Procter & Gamble, bringing the soap-and-dood maker to all of Viacom's media arms—which may include its Infinity radio group and Westwood One radio network. The one-year deal, described by both companies as an "unprecedented cross-platform marketing partnership," will include traditional commercials on 12 Viacom TV properties, such as CBS, MTV, and VH1, in addition to sponsorship, sweepstakes, and in-store promotions. Although AOL Time Warner has signed similar deals, they have been far smaller in size.

NOTED. Top 40 KMOG (Magpie FM) Colorado Springs, Colo., has been fined \$7,000 for broadcasting indecent language—specifically, an insufficiently edited version of Eminem's "The Real Slim Shady." Republican Kathleen Abernathy and Democrat Michael Coppe have been sworn in as the newest Federal Communications Commission commissioners... Webcaster Live365 ups John Schenk to VP of strategic development. He will continue to serve as Live365's lead liaison with record labels. Schenk is a former senior director of planning and placement for Epic Records and a former director of financial analysis at Arista... Fisher Communications has begun trading on the Nasdaq, moving from the OTC Bulletin Board. Fisher hopes to receive more attention on Wall Street.

With reporting by Frank Saxe in New York.

NATIONAL FORMAT SHARE

FORMAT	WINTER 2000	FALL 2000	WINTER 1999
NEWS/TALK	16.3%	16.9%	16.6%
R&B	12.5%	12.8%	13.0%
ADULT CONTEMPORARY	11.8%	13.5%	12.8%
TOP 40	9.8%	9.8%	9.7%
COUNTRY	8.9%	9.0%	8.8%
SPANISH	7.3%	7.0%	7.3%
ALBUM ROCK	6.1%	6.0%	6.0%
CLASSIC ROCK	4.9%	5.3%	6.0%
OLDIES	5.4%	5.4%	5.3%
MODERN ROCK	3.8%	3.9%	3.9%
ADULT STANDARDS	3.4%	2.9%	3.0%
JAZZ	2.7%	2.8%	2.8%
RELIGIOUS	2.7%	2.6%	2.7%
CLASSICAL	1.7%	1.7%	1.7%
REMAINING FORMATS	0.4%	0.6%	0.2%

Persons 12-plus Monday - Sunday
6 A.M. - Midnight SOURCE: Arbitron

Adult Contemporary

W	W	W	TITLE	ARTIST
W	W	W	W	W
W	W	W	W	W
W	W	W	W	W
1	2	14	THANK YOU JESSE JOHNSON	No. 1 DIDO
2	1	10	I HOPE YOU DANCE JESSE JOHNSON	LEE ANN WOMACK
3	3	4	IF YOU'RE GONE JESSE JOHNSON	MATCHBOX TWENTY
4	7	15	THE WAY YOU LOVE ME JESSE JOHNSON	FAITH HILL
5	5	16	ANYTIME JESSE JOHNSON	LIONEL RICHIE
6	7	18	ONLY TIME JESSE JOHNSON	ENYA
7	4	37	THIS I PROMISE YOU JESSE JOHNSON	NY SYNC
8	6	19	NOBODY WANTS TO BE LONELY JESSE JOHNSON	ROBY MARTIN WITH CHRISTINA AGUILERA
9	9	35	SHAKE OF MY HEART JESSE JOHNSON	BACKSTREET BOYS
10	9	41	THE WAY YOU LOVE ME JESSE JOHNSON	FAITH HILL
11	13	11	I KNEW I LOVED YOU JESSE JOHNSON	SAVAGE GARDEN
12	15	22	ONE MORE DAY JESSE JOHNSON	DIAMOND RING
13	16	13	I NEED YOU JESSE JOHNSON	LEANN RIMES
14	17	17	AMAZED JESSE JOHNSON	LONGSTAR
15	11	42	BACK HERE JESSE JOHNSON	BBM&
16	19	16	TAKING YOU HOME JESSE JOHNSON	DON HENLEY
17	12	10	CRUISING JESSE JOHNSON	HUEY LEWIS & GWYNETH PALTROW
18	14	14	BREATHLESS JESSE JOHNSON	THE CORRS
19	19	19	EVERY DAY JESSE JOHNSON	STEVIE NICKS
20	23	25	MORE THAN THAT JESSE JOHNSON	AIRPOWER BACKSTREET BOYS
21	21	24	GHOST OF YOU AND ME JESSE JOHNSON	BBM&
22	22	21	MY EVERYTHING JESSE JOHNSON	98 DEGREES
23	24	30	FOLLOW ME JESSE JOHNSON	UNCLE KRACKER
24	27	29	ONCE WE LOVE JESSE JOHNSON	TAMARA WALKER
25	28	6	DIAGNOSING MY BLUE JEANS JESSE JOHNSON	SOPHIE B. HAWKINS

Adult Top 40

				No. 1		UNCLE KRACKER <small>6 weeks at the No. 1</small>	
1	1	1	20	FOLLOW ME <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			
2	2	3	17	HANGING BY A MOMENT <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			LIFEHOUSE
3	3	4	17	DROPS OF JUPITER (TELL ME) <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			TR/UN
4	4	1	1	THANK YOU <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			DIDD
5	8	8	9	MAD SEASON <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			MATCHBOX TWENTY
6	8	8	12	I'M LIKE A BIRD <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			NELLY FURTO
7	8	8	18	AGAIN <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			LENNY KRAVITZ
8	7	7	37	IF YOU'RE GONE <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			MATCHBOX TWENTY
9	10	10	18	DRIVE <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			INCUBUS
10	8	8	16	SOUTH SIDE <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			MOBY FEATURING GWEN STEFANI
11	12	13	9	THE SPACE BETWEEN <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			DAVE MATTHEWS BAND
12	18	20	9	WHEN IT'S OVER <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			SUGAR RAY
13	11	11	11	YELLOW <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			COLDFLAY
				AIRPOWER			
14	14	14	11	HERE'S TO THE NIGHT <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			EYE 6
15	18	18	8	IMITATION OF LIFE <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			R.E.M.
16	18	12	20	JADED <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			AEROSMITH
17	14	14	26	DO NOT TELL ME <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			MADONNA
				AIRPOWER			
18	22	7	7	THERE YOU'LL BE <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			FAITH HILL
19	15	11	11	BEST I EVER HAD (GREY SKY MORNING) <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			VERTICAL HORIZON
20	17	18	18	I HOPE YOU DANCE <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			LEE JENN WOMACK
21	18	18	10	WALK ON <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			U2
22	25	25	8	DREAM ON <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			DEPECHE MODE
23	18	22	22	UNFORGIVEN <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			GO-GOS
24	21	18	18	PLEASE FORGIVE ME <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			MADONNA
25	27	29	6	WHAT IT FEELS LIKE FOR A GIRL <small>ROCKWELL'S NEW ALBUM CO-STARING E.T.</small>			DAVID NAVA

Dependence on external storage is very important for the success of the program. The program is designed to be able to run on a system with a minimum of 24 Mbytes of memory. The program is designed to be able to run on a system with a minimum of 24 Mbytes of memory. The program is designed to be able to run on a system with a minimum of 24 Mbytes of memory.

R&B RISES ABOVE AC

(Continued from page 82)

Going Down With Me," among others), country was down in men (8.6-8.4) and 18-34 (7.9-7.5). It was off 9.1-8.8 in 25-54 and 10.2-10.1 in 35-64.

After a year of leveling off, Spanish-language radio again achieved its best-ever number, up 7.0-7.3, tying with where it was a year ago. Spanish radio has had some help from an increase in the number of stations, particularly in some markets that never had the format before.

'80S REVITALIZE CLASSIC ROCK

When we first began crunching the national Arbitrons in spring '89, album-rock radio—which had not yet been seriously fragmented by modern rock—had a 9.0 share, while classic rock was at a 3.2 share. Now, modern rock is a 3.9 share format (flat from the fall), while album rock has followed a down fall with a flat winter. It's gone 6.4-6.0-6.0 since summer.

At the same time, classic rock is up 63-6.0 from fall and up from a 4.9 a year ago. Some of that is clearly the work of the new slew of '80s-based stations. While they don't bill themselves as classic rock, we've counted most of them that way, because they rely almost entirely on rock-based product (Journey, the Police, John Mellencamp, Def Leopard, Pat Benatar, etc.), with little rhythmic material. Those '80s stations that did have some rhythmic presence (beyond Prince) were coded as oldies stations.

With help from the new '80s stations, classic rock was up 5.7-6.8 in 18-34 (vs. album rock's 10.0-9.6) and 7.4-8.5 in 25-54, firmly overtaking album rock's 7.4-7.6 rise. The two formats have been tied in that demo before, but classic rock has never been first. Classic rock was also up 3.7-4.3 in women, ahead of 3.2 last winter.

Since Jammin' Oldies stations didn't have quite the impact on traditional oldies outlets that the industry expected, it's not surprising that '80s outlets didn't seem to be taking many of their listeners from traditional oldies, which were off 5.4-5.3. Then again, as was the case with Jammin' Oldies, the new format does have the ability to stunt oldies stations' growth, particularly in any younger demos.

MODERN FINDING ITS RANGE

For most of the past year, modern rock has been stable, between 3.8 and 4.1. This time, it was flat at a 3.9, not moving more than a tenth of a share in any direction in any major demo. While modern has actually been adding stations in markets that didn't have the format or had been without it for a while, there's no sense that these newcomers are spurring the format nationally—at least so far.

Modern was off 4.7-4.6 in men and flat at a 2.4 in women, so it seems the format's slightly poppier lean over the past three months is having an impact. As for triple-A, which also shares such acts as U2 and David Gray, that format was down 1.0-0.9 nationally in winter.

Assistance in preparing this story was provided by Jonathan Kurant in New York.

Top 40 Tracks

		TRACK TITLE (ARTIST/PRODUCTION LABEL)				ARTIST
7	WEEK	WEEKS ON CHART	PEAK POSITION	No. 1		
1	1	1	10	LADY MARMALADE 1 week at No. 1 INTERSCOPE		CHRISTINA AGUILERA, U2, KIM, MIA & PINK
2	2	2	15	HANGING BY A MOMENT DRUMMAHEAD		LIFEHOUSE
3	5	4	16	FOLLOW ME TOP DOGG/ATLANTIC		UNCLE KRACKER
4	4	5	18	RIDE WITH ME FO RECORDS/HIT		NELLY FEATURING CITY SPUD
5	3	3	14	ALL FOR YOU VERMILION		JANET JACKSON
6	8	8	10	DROPS OF JUPITER (TELL ME) COLUMBIA		TRAIN
7	6	6	17	I'M LIKE A BIRD DRUMMAHEAD		NELLY FURTADO
8	11	11	3	POP JIVE		'N SYNC
9	7	7	24	THANK YOU ARISTA		DIDO
10	13	16	7	IRRESISTIBLE COLUMBIA		JESSICA SIMPSON
11	9	9	11	PLAY EPIC		JENNIFER LOPEZ
12	10	8	14	SURVIVOR HIT		DESTINY'S CHILD
13	16	17	7	DRIVE HIM/ATLANTIC		INCUBUS
14	14	12	31	AGAIN VERMILION		LENNY KRAVITZ
15	19	27	3	WHAT WOULD YOU DO? BOSSA BASAMENT/INTERSCOPE		CITY HIGH
16	12	13	18	STUTTER JIVE		JOE FEATURING MYSTIKAL
17	15	14	26	ANGEL MCA		SHAGGY FEATURING RAYVON
18	24	26	6	GET UP FREAK ON THE GOLD MIND/ATLANTIC/STEEG		MISSY 'MISDEMEANOR' ELLIOTT
19	18	15	15	SOUTH SIDE V2		MOBY FEATURING GWEN STEFANI
20	17	24	8	THIS IS ME BAD BOY/ARISTA		DREAM
21	26	38	3	ALL OR NOTHING JIVE		O-TOWN
22	21	23	20	PUT IT ON ME MUSKIE'S B.I.O.P. JANGUNG		JA RULE! FEATURING LILO & VITA
23	20	20	11	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/AMSTERDAM/STEEG		SAMANTHA MUMBA
24	30	31	3	WHEN IT'S OVER LUNATICS		SUGAR RAY
25	26	33	4	MORE THAN THAT JIVE		BACKSTREET BOYS
26	25	28	5	LET ME BLOW YA MIND HIT PRODUCTIONS/STEEG		JIVE FEATURING GWEN STEFANI
27	27	33	3	THERE YOU'D BE HOLLYWOOD/MANNEH BROS		FAITH HILL
28	28	35	9	MAD SEASON LUNATICS/ATLANTIC		MATCHBOX TWENTY
29	33	35	1	HERE'S TO THE NIGHT HIT		EVE 6
30	32	22	27	BUTTERFLY COLUMBIA		CRAZY TOWN
31	35	---	2	BOOTYLICIOUS COLUMBIA		DESTINY'S CHILD
32	23	32	6	WHAT IT FEELS LIKE FOR A GIRL MADE/OWNLINE/NER BROS		MADONNA
33	32	38	8	PEACHES & CREAM BAD BOY/ARISTA		112
34	26	27	23	JADE COLUMBIA		AEROSMITH
35	35	27	35	NEVER HAD A DREAM COME TRUE AMERICA/STEEG		S CLUB 7
36	35	32	5	TAKE IT TO DA HOUSE MCA/ATLANTIC		TRICK DADDY FEAT. THE SNS EXPRESS
37	39	---	14	I HOPE YOU DANCE MCA/OWNLINE/NER BROS		LEE ANN WORMACK
38	RE-ENTRY	4	1	STRANGER IN MY HOUSE DRUMMAHEAD		TAMIA
39	NEW ►	1	1	THE SPACE BETWEEN MCA		DAVE MATTHEWS BAND
40	NEW ►	1	1	FLAVOR OF THE WEEK MCA		AMERICAN HORN

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ☐ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001. Billboard/BPI Communications.

UMG FINANCES SWEDISH LABEL

(Continued from page 1)

dor Interscope (MP) (*Billboard* *Billboard*, Nov. 17, 2000) will not sign any local artists. Instead, repertoire will be sourced through Interscope in the U.S. and Polydor for the rest of the world.

The deal figures to increase Interscope's profile in the pop genre. The label is currently best-known for its strength in hip-hop/r&b and rock, boasting a roster that includes U2, No Doubt, Joan Osborne, and Primus. MMG, meanwhile, is best-known for its publishing. It owns Marilyn Songs, which has produced hit material for such pop acts as Samantha Mumba, 98°, Marc Anthony, and Jennifer Lopez.

"A lot of people think the pop I don't is recording a little bit, but I don't know. Every genre of music seems to be exploding," says UMG chairman/CEO Doug Morris. "For a major company like we are, we need to be strong in all the areas, and this feels like a multi-year."

The agreement to create MP1 was forged last year with Murylin co-owners Christian Wählberg and Anders Bagge. Interscope Geffen A&R chairman David Laibson, and Universal Music U.K. deputy chairman Lucien Grainger. UMG will finance the venture over three years, but it is not taking an equity interest in the label.

"Building a dream here," Bagge says. "It's very well-thought-through. We'll take everything step by step, and we won't sell our company to any majors." The shares in Murylin will be retained by Wählberg and Bagge, but Laibson says he understands that two additional shareholders (not related to Vivendi or Universal) will come on board soon.

Morris is unphased by the unconventional label construction. "The pair are interested in the music, not getting exclusivity with a really talented group of people. It's hard to find an operation like that where everything sounds so fresh."

Laibson is interested in the financial obligations to develop a fixed number of artists, but, Wählberg says, "if an artist believes that Interscope is an interesting company outside the U.S. and that they want to be interested in the source, then this label is definitely a good partner."

MP1 has signed three artists so far. The first one is a still-unnamed R&B-skewed female group with members from the U.S. and Sweden. The others are Nashville-based female R&B singer Ruby Amanfu and another unnamed band, operating in the rock field and fronted by David Mark.

Already at work on creating music for these acts are the three A&R/producers at MP1: Bagge, Christian "Hoodsy" Karlsson, and Arnthor Björnsson. The company also employs Wählberg as managing director and Petra Ericson as GM. All four report to Wählberg, who in turn reports to Grainger and Iovine. A total of 40 people, including writers and producers, are employed at MMG.

On top of its publishing group, MMG will contribute its artist division, which includes Infinite Mass (Polar/Universal), Amanda Laneche (Maverick), Deeth (London), and

Laila Bagge (Motown/Universal). While the success of the latter two has been minimal, Infinite Mass was recently licensed to Universal, and Laneche is currently promoting her upcoming disc in the U.S.

While the new company is taking a more respect-oriented approach toward working with artists and repertoire, it is also applying some new measures on the financial side. "The only expenses artists

NATHAN LARSON OPTS FOR POP

(Continued from page 12)

'God with girl,' you get a love song. I just did it the other way around." Jesus God also features great uptempo art-pop in the form of "U Got Me Dyrin' Out Here," as well as the horn-accented, *Punch the Clock* redux "One Perfect Stranger," but the attention-getting first single from his new God is the love-on-the-walk duet "Just Because a Man Expects Me To," a Dusty Springfield-meets-Abba number sung with Cardigans vocalist Nina Persson—who also produced the track in testimony as of this month.

One listen to "Just Because a Man Expects Me To" is what led Artemis president Danny Goldberg to seek out Larson. Not intimately familiar with Shudder's Think's work, Goldberg fell in love with the duet after Larson's manager—Danny Heaps of New York's I.D. Entertainment—played him the demo. The Persson connection also held "sentimental value," says Goldberg, who works closely with the Cardigans at Mercury when the band had a hit with the infectious single "Lovefool."

Beyond the duet's pop potential, Goldberg was impressed with Larson, who is a professional singer, a very, very bright, but he is also pragmatic," Goldberg says. "He has the soul of an artist but also a sense of what is required to 'make it.' He knows the music scene and is a solo artist, and he's ready to go."

Artemis goes through RED Distribution in the U.S. and through Sony Music internationally, where *Jealous God* will be released in September. Larson played a May showcase at Joe's Pub in New York, but after his honeymoon, he and Persson will likely embark on a dual fall tour of Europe and key U.S. cities. Persson's solo debut, *Crimp*, to which Larson contributed, is due this summer from Universal. The pair splits their time between New York and Persson's native Sweden; with the Cardigans' high standing in Sweden, Persson's Bayshore association—not to mention the Langer/Winstanley sound—may profit most there.

Noting that it's "a challenge to get any music exposed these days," Goldberg says that the Artemis campaign for *Jealous God* and its starry single will consist of "an old-school, unglamorous process—a lot of cajoling and begging, phone calls and letters, a great deal of time still being a few times a year, and that's what makes this still a great business."

One friend of the record out in radio-land is David Marsh, host of new-music specialty show *Not*

need to recoup are the costs of the songs that are actually on the record. They don't have to recoup the costs for the 50 songs that didn't make it to the record," Wählberg says. "When we signed Ruby Amanfu in April, we said we're going to give her \$100,000 for working on her music within one week after signing the contract and that she would get all her rights back if we don't do our job."

Heir This, which has run for a decade on commercial-alternative outlet WHP's Washington, D.C. With Shudder to Think having its origins on the Discworld label in the D.C. hardcore scene, the band's music has received many airings on the radio over the years, both on record and live on *Not Heir This*. Larson himself has been on the show solo to promote his Mind Science project, and Marsh is keen to have him back on behalf of *Jealous God*. "He's a great guy, a great single on the air, with its 'different sound' garnering good reaction. Plus, 'Nathan himself comes across so great on the air as a personality,' Marsh stresses. "You couldn't ask for a better on-air interview."

Beyond Shudder to Think's Discworld and Epic albums, Marsh has heavily aired the band's 1998 Epic soundtrack to the Jesse Peretz film *First Love, Last Rights*, which featured Larson on the lead single, "I Want You So Bad." Larson also featured in two versions—one sung by Larson, the other by the late Jeff Buckley.

Shudder to Think also contributed to the *Goldmine* soundtrack. *Velvet Goldmine* (London, 1998) and composed the entire score to the indie feature *High Art* (Velvet, '98). Larson's film star rose dramatically when he penned the score to *Boys Don't Cry* (New Line, 1999). Academy-winning film netted Larson Hollywood representation with Blue Focus Management and gigs scoring Joel Schumacher's *Tigerland* and upcoming films by Schumacher and Todd Solondz. Larson also wrote and performed the theme song and cues for TV's *Dad Last*, a fall comedy series on the WB network about teens in a rock band. (His music is published by the Music of Nashville, Inc.)

The hit-film scores and open-hearted pop songs are a long way from the ethos of Shudder to Think—a unique late-'90s band in that its mix of Grimy Crimson songs and retro-Bowie stage stances was challenging enough to elicit outright bewilderment among mainstream rock audiences. Although he may yet go avant-garde again, a less-conscious, more pop-oriented work is Larson room to grow. "Writing pop ballads or film scores are things I could actually see doing in my old age," he muses, "rather than trying to pull on the leather pants over my fat ass and trying to rock."

newswire...

PRINCETON PROFESSOR EDWARD FELTEN—along with civil liberties group the Electronic Frontier Foundation and computer research scientist organization USENIX—filed a lawsuit June 6 in New Jersey federal court against the Recording Industry Assn. of America (RIAA), the Secure Digital Music Initiative (SDMI), the Verance Corp. watermarking firm, and the Justice Department. The suit asks the court to rule that Felten and his team of scientists have a First Amendment right to present legitimate research on digital music access-control technologies at a security conference this August in Washington, D.C. In September 2000, Felten and his team broke watermarking codes in an SDMI-sponsored public contest. When Felten announced the findings at a conference last November in the wake of SDMI threatened litigation, claiming such publication violated the anti-distribution section of the 1998 Digital Millennium Copyright Act (DMCA). Felten withdrew his plans. The RIAA and SDMI later said they did not plan to sue, but many journalists called the threat and the DMCA's provision unconstitutional (*Billboard*, May 20).

BILL ROLAND

BRIDGEPORT MUSIC GROUP has filed a copyright-infringement lawsuit in the U.S. District Court of Tennessee against more than 800 music publishers, copyright administrators, record labels, entertainment companies, clearance companies, and performing right organizations. The suit alleges that the defendants—including the four major labels, plus TriStar Pictures and Burger King—each had a hand in the production or distribution of rap songs featuring sampled elements of recordings or compositions owned by Michigan-based Bridgeport, whose catalog notably includes the bulk of funk legend George Clinton's material. Bridgeport's attorneys seek damages in the form of any profits derived from the sale or licensing of the sample-laden material, plus up to \$150,000 worth of statutory damages for each act against the defendants.

TRIO CAMPBELL

COURT PROCEEDINGS regarding the sale of RMM Records have been postponed for two weeks, until June 19, to give all sides time to research a breach claim filed by Universal Music, RMM, the country's most prominent indie tropical label, filed for bankruptcy last November in the wake of a copyright-infringement suit. Earlier this year, the label filed a motion before the U.S. Bankruptcy Court of the Southern District of New York seeking permission to sell the company to the highest bidder and the best offer. Potential purchasers are Sony Discos and Universal Music and Video. According to RMM bankruptcy counsel Michael Lehman, the label's gross sales for RMM and its assets was \$16.5 million. This does not include its publishing but does cover its catalog of 300-400 titles and contracts that are still in effect with its roster of artists.

LEILA COBO

NOB ENTERTAINMENT and House of Blues Concerns have filed a lawsuit June 7 against Belushi-Pisano, widow of comedian John Belushi, in U.S. District Court of Central California seeking "declaratory and injunctive relief" with regard to a 1992 agreement between House of Blues Brands, Belushi-Pisano, and actor Dan Aykroyd. Aykroyd is not involved in the dispute. Under the '92 agreement, Belushi-Pisano receives royalties generated by the House of Blues restaurant chain. The suit, filed Tuesday, seeks to discontinue litigation in Portland, Ore., where Belushi-Pisano's claim for a share of ticket sales and related revenue in HOB concert venues and to restrict Belushi-Pisano from interfering with a separate 1994 merchandise and trademark agreement between HOB Entertainment and Sony Signatures.

ERIC GRUNWOLFE

CHRIS BLACKWELL'S PALM ENTERTAINMENT and the Ryko/family of companies, which Palm purchased in 1996, have split into two separately owned and operated companies. Ryko's, its distribution company Ryko Distribution, and publishing firm Ryko Music have been sold to its investors, which include Chase Capital Partners, JP Morgan Entertainment Services, and Warner Music Partners; but these investors got \$100 million in new financing in Palm (*Billboard*, May 20, 2000). The Ryko companies will now be headed by chairman/CEO Sam Holdsworth, the former publisher and editor in chief of *Billboard*, who had served as an adviser to Palm and a member of its board. Blackwell will continue to head Palm's label and film operations, its Japanese anime division Manga, and online firm Sputnik17.

CHRIS MORRIS

WARNER MUSIC MEXICO has acquired independent Mexican label Peerless. The purchase includes Peerless' current contracts with approximately 40 artists, in addition to a catalog that includes material from such icons as Pedro Infante and Lola Beltrán. Peerless will now operate within Warner Music's International Division Mexico operation. The purchase of Peerless, says Rigo Zabala, president of Warner Music Latin America, will "allow us to reinforce our existing operations in Mexico, but it will also enable us to achieve even greater success in the strategically important Latin market in the United States."

LEILA COBO

ANDY GERSHON is expected to be named the new president of V2 Records (U.S.) on Monday (11). He replaces Richard Sanders, who is moving to the role of GM at RCA Records. Gershon, who will assume his new job in July, was co-founder of Outpost Recordings, the now defunct Geffen-distributed label.

MELINDA NEWMAN

AMERICANA: CATEGORY OR QUANDARY?

(Continued from page 1)

"redheaded stepchild" of the music industry, he added that, much to his dismay, he and his peers regularly find their records in the country bins, a place he says they don't really belong. "I'm not particularly fond of pop country. And I haven't put out a country album in a while. And I don't really consider artists like Lucinda, Steve Earle, John Hiatt, or Guy Clark to be country artists," he said, adding, "I'll do what I can. I think there's an audience for it." Crowell's plea at the NARM touches on a tough question for the music industry: How do you draw attention to a growing group of albums and artists that makes up a genre mostly ignored by TV and, more importantly, radio? For many of these artists, radio is their only savior. It's in the stores, in the bins, where these records either find their audience—and a taste of success—or not.

RETAIL BINS, RADIO FORMATS

Some retailers say that more can be done in their stores to help Americana artists, but they disagree on what specific steps can be taken toward boosting the genre and reducing the clutter others say they're lending about as

singer-songwriter or Americana category. "I don't think that I belong in an Americana category," says Canadian singer-songwriter Sexsmith. "I always considered myself someone who was playing melodic pop music."

Defining exactly which artists and what kind of albums make up Americana is just one of the glitches in creating a new retail category, says Len Cosimano, VP of merchandising for multimedia at the 360-store Borders Books & Music, based in Ann Arbor, Mich. "That's one of the challenges. Does Alison Krauss fall into Americana? Or is she some kind of hybrid because she could be country, she could be bluegrass—she could be lots of different things. And does Americana include certain elements of Native American? It is really hard to define what Americana is."

"I don't know if the creation of a new category is the right thing to do," says the artists, because it's all hanging up on that," Cosimano continues. "And then, suppose an artist comes up with a record that's much more country-oriented, a record that the label and the artist are going to market as such, but it's not country radio. Well, what do we do then?"

Crowell notes that there are already problems with artists being improperly stocked. "In some cases, you might have singer-songwriters stuck in the country bin, luck in the bluegrass bin, or maybe in the rock bin, whereas it doesn't really serve exactly what the music is," he says. "And I think there are people who say that music doesn't fit particularly well to go into the country section to be seen by that kind of pop country stuff."

In any event, categorization is what some in the industry are pursuing. The September 1997 issue of *Traci Thomas*, VP of the Americana Music Association (AMA), says the 15-month-old, Nashville-based group filed an application with the National Academy of Recording Arts and Sciences to create a new category. Although the request was recently rejected, the group plans to file additional applications with the academy in the future. "In September, the AMA plans to hold a retail summit in Nashville, in conjunction with its second conference, where it will address some of the same issues mentioned by Crowell at NARM," Sugar Hill GM Beverly Paul, an AMA member who is organizing the retail summit, says the group is also set to present a proposal to NARM seeking the organization's support of Americana artists.

Paul says the AMA doesn't want to "force anything on anyone, but we gonna work for them. We understand that it's not easy to create a title for music that actually pulls its essence from a number of different genres. Artists are going to come to the dialogue with retailers, instead of us working in a vacuum. The idea is often 'Retail just needs to do this.' And there's all sorts of reasons why retailers don't do that."

Cosimano agrees. "You've got to put yourself in the viewpoint of the consumer. Is the consumer ready to embrace Americana as a genre? Well, I don't know, but I would tell you that, as a consumer, I would not appreciate being dropped in either a

would probably look at country first, then maybe go to bluegrass. So if you throw Americana into the mix, you're just going to have this customer walking around, saying, 'Where's the new Rodney Crowell record? Where is it—don't you guys carry it?' Or they might not even ask a question at all and simply leave the store."

The Borders chain has discussed the creation of an Americana category, Cosimano reveals. "We talked about it a little bit. The feeling was that it was too soon. And there may



SEXSMITH

not be enough stuff. We don't know the longevity of this trend or the interest at this point."

To alleviate categorization issues, all genres are mixed together at Waterloo Records in Austin, Texas, where owner John Kunk says he's wary of an Americana section. "This type of music probably needs to have its own section. But I fear that Americana would probably be in the next ghetto beyond folk, near bluegrass. A customer might never make it to that section of the store."

An esteemed, influential store in a key Americana market, Waterloo offers scores of what is probably an Americana artist's best friend when it comes to sales—the listening post. Many of the 70 listening posts at Waterloo feature Americana artists, thanks in large part to Kunk's support of local Texas-associated musicians. Because many of the genre's

***You have this
stronghold, and then
it doesn't matter if
you get on the radio,
because people know
about you anyway
just from your live
shows.***

—LUCINDA WILLIAMS

biggest artists hail from this area of the country, many, such as Austin-based singer-songwriter Alejandro Escovedo, are featured on Waterloo listening posts.

Don Van Cleave, president of the 74-store Coalition of Independent Music Stores and owner of Magic Planet in Birmingham, Ala., major and indie labels alike need to focus attention on getting these artists on listening posts. "It's one of those things, where if people hear it, they'll buy it," he says. The labels, he adds, "need to take their focus off the chains," which are "too expensive."

But getting placement on these listening stations, as many labels and artists alike will attest, easier said than done. When a store like Waterloo has 70 stations, Americana artists would be lucky to account for 3% of them. In most cases, that is, Americana artists are the poor man's cowboy with many retailers, like Borders, placement doesn't come free. Borders offers positioning as part of a package that includes advertising or other bonuses. "It's tough," Cosimano says, "because most retailers value that space very highly."

And Van Cleave admits that he's pretty picky when it comes to which Americana artists his store features. His support hinges on one simple thing: "The record has to be good. Some Americana artists are just for super Americana freaks. So it depends on the record. If it's great, it's a lot easier for people to get behind."

But listening posts obviously aren't the only way for retailers to attract attention to these artists. Paul says some Americana artists have had great success with such retailers as Warehouse Group, which has placed a group of these artists on an ongoing Americana endcap.

Van Cleave says that there's only so much that can be done for these artists inside the stores. "Some of these artists need to get tech-savvy and come up with fan-oriented e-mail lists—anything that can reach customers cheaply, quickly."

ROADWORK, RETAIL RELATIONSHIPS

More than anything, these artists need to hit the road. Van Cleave insists, adding that package tours "promoted well by a sponsor" may be the route to commercial success, considering Americana artists' lack of radio and TV support. "Some of these guys hit town on a Tuesday night with no tie-in to anything. They need to get together with a headliner that everybody knows."

Adding to the gravity of one of the most best-known and critically acclaimed artists in the genre, "That's how I did it, really. If you have that, you have something that nobody can take away from you. You have this stronghold, and then it doesn't matter if you get on the radio, because people know about you anyway just from your live shows. You're going to sell a certain amount of records just on the strength of that alone. Then if you do get on the radio, more power to you—you'll have an even bigger fan base."

If these acts truly want to achieve major success, they may understand that the road is the way. Touring than showing up and playing the gig, explains Terry Currier, owner of the 25 Music Millennium stores in Portland, Ore. "It's a lot easier for these acts, Currier says, to pay a visit to the key local retailers in each city. And it doesn't necessarily have to be an autograph-signing or in-store performance. The best thing they could do is make that contact to form a relationship with that local retailer. Just stopping by to see somebody or even making a phone call makes an impression. And it says that the artist cares enough to try to get to work things out. Just stopping by

to say, 'Thanks for carrying my stuff—that can go a long way.'"

While there are many similarities between breaking these acts and breaking artists in other genres not supported by radio and TV (like indie rock bands, for example), one thing unique to Americana artists is that they seem more accessible than standard rock-star types, Currier says, adding that those promoting these artists should use this to their advantage.

"I would send the artists out on the road with extra promotional copies in hand," Currier offers. "I think that's how country music took off. Even if it wasn't entirely true, they seemed to be more down-to-earth, more accessible. When the artist doesn't seem to be above everybody and they seem to be just like you and me, it has a lot more impact than them just being on the radio."

Sexsmith says that it "makes a difference when you visit these great record stores like Waterloo and Rhino in L.A. Almost every city has got one or two cool stores like these. And that makes a difference. When you know about them, often times, they know about the store, but they



KUNK

might not know about me. And if we, as artists, could form a closer relationship with these retailers, it could improve our chances."

No matter how many in-store appearances Americana artists make, they should remember, as should the industry in general, that "Americana records are never going to sell a million records out of the shop," says Mike Daly, multi-instrumentalist for old-country faves Whiskeytown. "They're not like albums by Mariah Carey or P. Diddy or whatever. And in some cases, they sell themselves. All retailers have to do is make sure they have enough copies. But, in general, these are less mega-hyped, and it seems like everybody has to work harder to sell the records—the label, retailers, and artists. One of these bands has a mega-hit, and then the record label goes to provide a way for people to check these artists out."

"It's really important to have a knowledgeable staff, to have a promoter staff and not a pro-pychock staff that always knows what's cool," Daly adds. "I go to the record store to be educated. There's too many records that come out to know about all the cool ones. And it's important to have somebody there to tell you that you're like an Elvis Costello record. You're probably gonna like a Pernice Brothers album. You've got to have those really passionate people, because that's what's going to be necessary to sell a New Case or an Edith Frost."

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Mail Billboard, Attn: Michele Jacangelo,
770 Broadway, 6th Fl, New York, NY 10003
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☐ Amex ☐ MC/Visa ☐ Company Check

Card#: _____ Exp: _____

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All cancellations must be received in writing by July 1
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received by June 8

Regular ☐ \$365 ☐ \$225

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Billboard D.J.s.
Revel Pool
Directors

Hot 100 Airplay

Compiled from a national sample of airplay through 10 Broadcast Data Systems' Radio Track service. 87 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)
1	1	LADY MARMALADE	DAVID NAVARRO (WEA)	28	39	NO. 1	
2	19	HANGING BY A MOMENT	DAVID NAVARRO (WEA)	39	49	MISSING YOU	DAVID NAVARRO (WEA)
3	14	ALL FOR YOU	DAVID NAVARRO (WEA)	41	35	BOOTHYLOUS	DAVID NAVARRO (WEA)
4	17	ROCK WITH ME	DAVID NAVARRO (WEA)	42	36	IF YOU'RE NOT AIN'T FOR MORE	DAVID NAVARRO (WEA)
5	15	FOLLOW ME	DAVID NAVARRO (WEA)	43	37	MISSING YOU	DAVID NAVARRO (WEA)
6	13	LET ME REMIND YOU	DAVID NAVARRO (WEA)	44	38	MISSING YOU	DAVID NAVARRO (WEA)
7	10	PEACHES & CREAM	DAVID NAVARRO (WEA)	45	39	MISSING YOU	DAVID NAVARRO (WEA)
8	12	DRIPS OF A JETTER (T.M.)	DAVID NAVARRO (WEA)	46	40	MISSING YOU	DAVID NAVARRO (WEA)
9	11	THEY'VE GOT ME	DAVID NAVARRO (WEA)	47	41	MISSING YOU	DAVID NAVARRO (WEA)
10	16	LET ME REMIND YOU	DAVID NAVARRO (WEA)	48	42	MISSING YOU	DAVID NAVARRO (WEA)
11	18	LET ME REMIND YOU	DAVID NAVARRO (WEA)	49	43	MISSING YOU	DAVID NAVARRO (WEA)
12	20	LET ME REMIND YOU	DAVID NAVARRO (WEA)	50	44	MISSING YOU	DAVID NAVARRO (WEA)
13	21	LET ME REMIND YOU	DAVID NAVARRO (WEA)	51	45	MISSING YOU	DAVID NAVARRO (WEA)
14	22	LET ME REMIND YOU	DAVID NAVARRO (WEA)	52	46	MISSING YOU	DAVID NAVARRO (WEA)
15	23	LET ME REMIND YOU	DAVID NAVARRO (WEA)	53	47	MISSING YOU	DAVID NAVARRO (WEA)
16	24	LET ME REMIND YOU	DAVID NAVARRO (WEA)	54	48	MISSING YOU	DAVID NAVARRO (WEA)
17	25	LET ME REMIND YOU	DAVID NAVARRO (WEA)	55	49	MISSING YOU	DAVID NAVARRO (WEA)
18	26	LET ME REMIND YOU	DAVID NAVARRO (WEA)	56	50	MISSING YOU	DAVID NAVARRO (WEA)
19	27	LET ME REMIND YOU	DAVID NAVARRO (WEA)	57	51	MISSING YOU	DAVID NAVARRO (WEA)
20	28	LET ME REMIND YOU	DAVID NAVARRO (WEA)	58	52	MISSING YOU	DAVID NAVARRO (WEA)
21	29	LET ME REMIND YOU	DAVID NAVARRO (WEA)	59	53	MISSING YOU	DAVID NAVARRO (WEA)
22	30	LET ME REMIND YOU	DAVID NAVARRO (WEA)	60	54	MISSING YOU	DAVID NAVARRO (WEA)
23	31	LET ME REMIND YOU	DAVID NAVARRO (WEA)	61	55	MISSING YOU	DAVID NAVARRO (WEA)
24	32	LET ME REMIND YOU	DAVID NAVARRO (WEA)	62	56	MISSING YOU	DAVID NAVARRO (WEA)
25	33	LET ME REMIND YOU	DAVID NAVARRO (WEA)	63	57	MISSING YOU	DAVID NAVARRO (WEA)
26	34	LET ME REMIND YOU	DAVID NAVARRO (WEA)	64	58	MISSING YOU	DAVID NAVARRO (WEA)
27	35	LET ME REMIND YOU	DAVID NAVARRO (WEA)	65	59	MISSING YOU	DAVID NAVARRO (WEA)
28	36	LET ME REMIND YOU	DAVID NAVARRO (WEA)	66	60	MISSING YOU	DAVID NAVARRO (WEA)
29	37	LET ME REMIND YOU	DAVID NAVARRO (WEA)	67	61	MISSING YOU	DAVID NAVARRO (WEA)
30	38	LET ME REMIND YOU	DAVID NAVARRO (WEA)	68	62	MISSING YOU	DAVID NAVARRO (WEA)
31	39	LET ME REMIND YOU	DAVID NAVARRO (WEA)	69	63	MISSING YOU	DAVID NAVARRO (WEA)
32	40	LET ME REMIND YOU	DAVID NAVARRO (WEA)	70	64	MISSING YOU	DAVID NAVARRO (WEA)
33	41	LET ME REMIND YOU	DAVID NAVARRO (WEA)	71	65	MISSING YOU	DAVID NAVARRO (WEA)
34	42	LET ME REMIND YOU	DAVID NAVARRO (WEA)	72	66	MISSING YOU	DAVID NAVARRO (WEA)
35	43	LET ME REMIND YOU	DAVID NAVARRO (WEA)	73	67	MISSING YOU	DAVID NAVARRO (WEA)
36	44	LET ME REMIND YOU	DAVID NAVARRO (WEA)	74	68	MISSING YOU	DAVID NAVARRO (WEA)
37	45	LET ME REMIND YOU	DAVID NAVARRO (WEA)	75	69	MISSING YOU	DAVID NAVARRO (WEA)
38	46	LET ME REMIND YOU	DAVID NAVARRO (WEA)	76	70	MISSING YOU	DAVID NAVARRO (WEA)
39	47	LET ME REMIND YOU	DAVID NAVARRO (WEA)	77	71	MISSING YOU	DAVID NAVARRO (WEA)
40	48	LET ME REMIND YOU	DAVID NAVARRO (WEA)	78	72	MISSING YOU	DAVID NAVARRO (WEA)
41	49	LET ME REMIND YOU	DAVID NAVARRO (WEA)	79	73	MISSING YOU	DAVID NAVARRO (WEA)
42	50	LET ME REMIND YOU	DAVID NAVARRO (WEA)	80	74	MISSING YOU	DAVID NAVARRO (WEA)
43	51	LET ME REMIND YOU	DAVID NAVARRO (WEA)	81	75	MISSING YOU	DAVID NAVARRO (WEA)
44	52	LET ME REMIND YOU	DAVID NAVARRO (WEA)	82	76	MISSING YOU	DAVID NAVARRO (WEA)
45	53	LET ME REMIND YOU	DAVID NAVARRO (WEA)	83	77	MISSING YOU	DAVID NAVARRO (WEA)
46	54	LET ME REMIND YOU	DAVID NAVARRO (WEA)	84	78	MISSING YOU	DAVID NAVARRO (WEA)
47	55	LET ME REMIND YOU	DAVID NAVARRO (WEA)	85	79	MISSING YOU	DAVID NAVARRO (WEA)
48	56	LET ME REMIND YOU	DAVID NAVARRO (WEA)	86	80	MISSING YOU	DAVID NAVARRO (WEA)
49	57	LET ME REMIND YOU	DAVID NAVARRO (WEA)	87	81	MISSING YOU	DAVID NAVARRO (WEA)
50	58	LET ME REMIND YOU	DAVID NAVARRO (WEA)	88	82	MISSING YOU	DAVID NAVARRO (WEA)
51	59	LET ME REMIND YOU	DAVID NAVARRO (WEA)	89	83	MISSING YOU	DAVID NAVARRO (WEA)
52	60	LET ME REMIND YOU	DAVID NAVARRO (WEA)	90	84	MISSING YOU	DAVID NAVARRO (WEA)
53	61	LET ME REMIND YOU	DAVID NAVARRO (WEA)	91	85	MISSING YOU	DAVID NAVARRO (WEA)
54	62	LET ME REMIND YOU	DAVID NAVARRO (WEA)	92	86	MISSING YOU	DAVID NAVARRO (WEA)
55	63	LET ME REMIND YOU	DAVID NAVARRO (WEA)	93	87	MISSING YOU	DAVID NAVARRO (WEA)
56	64	LET ME REMIND YOU	DAVID NAVARRO (WEA)	94	88	MISSING YOU	DAVID NAVARRO (WEA)
57	65	LET ME REMIND YOU	DAVID NAVARRO (WEA)	95	89	MISSING YOU	DAVID NAVARRO (WEA)
58	66	LET ME REMIND YOU	DAVID NAVARRO (WEA)	96	90	MISSING YOU	DAVID NAVARRO (WEA)
59	67	LET ME REMIND YOU	DAVID NAVARRO (WEA)	97	91	MISSING YOU	DAVID NAVARRO (WEA)
60	68	LET ME REMIND YOU	DAVID NAVARRO (WEA)	98	92	MISSING YOU	DAVID NAVARRO (WEA)
61	69	LET ME REMIND YOU	DAVID NAVARRO (WEA)	99	93	MISSING YOU	DAVID NAVARRO (WEA)
62	70	LET ME REMIND YOU	DAVID NAVARRO (WEA)	100	94	MISSING YOU	DAVID NAVARRO (WEA)

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipment retail data and outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/INT/PROMOTION LABEL)
1	1	MY BABY	DAVID NAVARRO (WEA)	28	39	NO. 1	
2	2	SUPERHERO PART II	DAVID NAVARRO (WEA)	39	49	MISSING YOU	DAVID NAVARRO (WEA)
3	3	THEY'VE GOT ME	DAVID NAVARRO (WEA)	41	35	BOOTHYLOUS	DAVID NAVARRO (WEA)
4	4	IF YOU'RE NOT AIN'T FOR MORE	DAVID NAVARRO (WEA)	42	36	IF YOU'RE NOT AIN'T FOR MORE	DAVID NAVARRO (WEA)
5	5	I WILL BE BEAD	DAVID NAVARRO (WEA)	43	37	MISSING YOU	DAVID NAVARRO (WEA)
6	6	NEVER HAD A DREAM COME TRUE	DAVID NAVARRO (WEA)	44	38	MISSING YOU	DAVID NAVARRO (WEA)
7	7	RETAINING	DAVID NAVARRO (WEA)	45	39	MISSING YOU	DAVID NAVARRO (WEA)
8	8	WHAT WOULD YOU DO?	DAVID NAVARRO (WEA)	46	40	MISSING YOU	DAVID NAVARRO (WEA)
9	9	STRANGER IN MY HOUSE	DAVID NAVARRO (WEA)	47	41	MISSING YOU	DAVID NAVARRO (WEA)
10	10	MISSING YOU	DAVID NAVARRO (WEA)	48	42	MISSING YOU	DAVID NAVARRO (WEA)
11	11	THEY'VE GOT ME	DAVID NAVARRO (WEA)	49	43	MISSING YOU	DAVID NAVARRO (WEA)
12	12	LET ME REMIND YOU	DAVID NAVARRO (WEA)	50	44	MISSING YOU	DAVID NAVARRO (WEA)
13	13	LET ME REMIND YOU	DAVID NAVARRO (WEA)	51	45	MISSING YOU	DAVID NAVARRO (WEA)
14	14	LET ME REMIND YOU	DAVID NAVARRO (WEA)	52	46	MISSING YOU	DAVID NAVARRO (WEA)
15	15	LET ME REMIND YOU	DAVID NAVARRO (WEA)	53	47	MISSING YOU	DAVID NAVARRO (WEA)
16	16	LET ME REMIND YOU	DAVID NAVARRO (WEA)	54	48	MISSING YOU	DAVID NAVARRO (WEA)
17	17	LET ME REMIND YOU	DAVID NAVARRO (WEA)	55	49	MISSING YOU	DAVID NAVARRO (WEA)
18	18	LET ME REMIND YOU	DAVID NAVARRO (WEA)	56	50	MISSING YOU	DAVID NAVARRO (WEA)
19	19	LET ME REMIND YOU	DAVID NAVARRO (WEA)	57	51	MISSING YOU	DAVID NAVARRO (WEA)
20	20	LET ME REMIND YOU	DAVID NAVARRO (WEA)	58	52	MISSING YOU	DAVID NAVARRO (WEA)
21	21	LET ME REMIND YOU	DAVID NAVARRO (WEA)	59	53	MISSING YOU	DAVID NAVARRO (WEA)
22	22	LET ME REMIND YOU	DAVID NAVARRO (WEA)	60	54	MISSING YOU	DAVID NAVARRO (WEA)
23	23	LET ME REMIND YOU	DAVID NAVARRO (WEA)	61	55	MISSING YOU	DAVID NAVARRO (WEA)
24	24	LET ME REMIND YOU	DAVID NAVARRO (WEA)	62	56	MISSING YOU	DAVID NAVARRO (WEA)
25	25	LET ME REMIND YOU	DAVID NAVARRO (WEA)	63	57	MISSING YOU	DAVID NAVARRO (WEA)
26	26	LET ME REMIND YOU	DAVID NAVARRO (WEA)	64	58	MISSING YOU	DAVID NAVARRO (WEA)
27	27	LET ME REMIND YOU	DAVID NAVARRO (WEA)	65	59	MISSING YOU	DAVID NAVARRO (WEA)
28	28	LET ME REMIND YOU	DAVID NAVARRO (WEA)	66	60	MISSING YOU	DAVID NAVARRO (WEA)
29	29	LET ME REMIND YOU	DAVID NAVARRO (WEA)	67	61	MISSING YOU	DAVID NAVARRO (WEA)
30	30	LET ME REMIND YOU	DAVID NAVARRO (WEA)	68	62	MISSING YOU	DAVID NAVARRO (WEA)
31	31	LET ME REMIND YOU	DAVID NAVARRO (WEA)	69	63	MISSING YOU	DAVID NAVARRO (WEA)
32	32	LET ME REMIND YOU	DAVID NAVARRO (WEA)	70	64	MISSING YOU	DAVID NAVARRO (WEA)
33	33	LET ME REMIND YOU	DAVID NAVARRO (WEA)	71	65	MISSING YOU	DAVID NAVARRO (WEA)
34	34	LET ME REMIND YOU	DAVID NAVARRO (WEA)	72	66	MISSING YOU	DAVID NAVARRO (WEA)
35	35	LET ME REMIND YOU	DAVID NAVARRO (WEA)	73	67	MISSING YOU	DAVID NAVARRO (WEA)
36	36	LET ME REMIND YOU	DAVID NAVARRO (WEA)	74	68	MISSING YOU	DAVID NAVARRO (WEA)
37	37	LET ME REMIND YOU	DAVID NAVARRO (WEA)	75	69	MISSING YOU	DAVID NAVARRO (WEA)
38	38	LET ME REMIND YOU	DAVID NAVARRO (WEA)	76	70	MISSING YOU	DAVID NAVARRO (WEA)
39	39	LET ME REMIND YOU	DAVID NAVARRO (WEA)	77	71	MISSING YOU	DAVID NAVARRO (WEA)
40	40	LET ME REMIND YOU	DAVID NAVARRO (WEA)	78	72	MISSING YOU	DAVID NAVARRO (WEA)
41	41	LET ME REMIND YOU	DAVID NAVARRO (WEA)	79	73	MISSING YOU	DAVID NAVARRO (WEA)
42	42	LET ME REMIND YOU	DAVID NAVARRO (WEA)	80	74	MISSING YOU	DAVID NAVARRO (WEA)
43	43	LET ME REMIND YOU	DAVID NAVARRO (WEA)	81	75	MISSING YOU	DAVID NAVARRO (WEA)
44	44	LET ME REMIND YOU	DAVID NAVARRO (WEA)	82	76	MISSING YOU	DAVID NAVARRO (WEA)
45	45	LET ME REMIND YOU	DAVID NAVARRO (WEA)	83	77	MISSING YOU	DAVID NAVARRO (WEA)
46	46	LET ME REMIND YOU	DAVID NAVARRO (WEA)	84	78	MISSING YOU	DAVID NAVARRO (WEA)
47	47	LET ME REMIND YOU	DAVID NAVARRO (WEA)	85	79	MISSING YOU	DAVID NAVARRO (WEA)
48	48	LET ME REMIND YOU	DAVID NAVARRO (WEA)	86	80	MISSING YOU	DAVID NAVARRO (WEA)
49	49	LET ME REMIND YOU	DAVID NAVARRO (WEA)	87	81	MISSING YOU	DAVID NAVARRO (WEA)
50	50	LET ME REMIND YOU	DAVID NAVARRO (WEA)	88	82	MISSING YOU	DAVID NAVARRO (WEA)
51	51	LET ME REMIND YOU	DAVID NAVARRO (WEA)	89	83	MISSING YOU	DAVID NAVARRO (WEA)
52	52	LET ME REMIND YOU	DAVID NAVARRO (WEA)	90	84	MISSING YOU	DAVID NAVARRO (WEA)
53	53	LET ME REMIND YOU	DAVID NAVARRO (WEA)	91	85	MISSING YOU	DAVID NAVARRO (WEA)
54	54	LET ME REMIND YOU	DAVID NAVARRO (WEA)	92	86	MISSING YOU	DAVID NAVARRO (WEA)
55	55	LET ME REMIND YOU	DAVID NAVARRO (WEA)	93	87	MISSING YOU	DAVID NAVARRO (WEA)
56	56	LET ME REMIND YOU	DAVID NAVARRO (WEA)	94	88	MISSING YOU	DAVID NAVARRO (WEA)
57	57	LET ME REMIND YOU	DAVID NAVARRO (WEA)	95	89	MISSING YOU	DAVID NAVARRO (WEA)
58	58	LET ME REMIND YOU	DAVID NAVARRO (WEA)	96	90	MISSING YOU	DAVID NAVARRO (WEA)
59	59	LET ME REMIND YOU	DAVID NAVARRO (WEA)	97	91	MISSING YOU	DAVID NAVARRO (WEA)
60	60	LET ME REMIND YOU	DAVID NAVARRO (WEA)	98	92	MISSING YOU	DAVID NAVARRO (WEA)
61	61	LET ME REMIND YOU	DAVID NAVARRO (WEA)	99	93	MISSING YOU	DAVID NAVARRO (WEA)
62	62	LET ME REMIND YOU	DAVID NAVARRO (WEA)	100	94	MISSING YOU	DAVID NAVARRO (WEA)

THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDCAN.

[illegible]

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (SOUNDBYTE)	ARTIST BRIEF & NUMBER/PRODUCTION LABEL	PEAK
(50)	54	59	31 SHE COULDN'T CHANGE ME ★	MONTGOMERY GENTRY (BY) MCA MONROE	1
(51)	55	63	8 WAIT A MINUTE ★	RAY J FEATURING LIL' KIM (BY) MCA MONROE	1
(52)	61	82	3 I DOH!	TOTA (BY) MCA MONROE 12912 F	1
(53)	NEW		1 U REMIND ME (C) GLENN T. JAMES / LONESOME (C) GLENN T.	USHER ARISTA A&M/CUT 1	1
54	49	50	6 BABY, COME WITH THIS (IS OUR NIGHT)	SAMANTHA MUMFORD (BY) MCA MONROE	1
55	40	39	16 IT'S A GREAT DAY TO BE ALIVE	TRAVIS TRITT (BY) COLUMBIA MCA MONROE	1
56	48	53	11 I LIKE THEM GIRLS ★	TYRESSE (BY) MCA MONROE 12912 F	1
57	52	50	10 IF YOU CAN DO ANYTHING ELSE	GEORGE STRAIT (BY) MCA MONROE ALBION CUT 1	1
58	57	46	14 MAYBE I DESERVE	YANKEE BLACKBOARD MUSIC CUT 1	1
(59)	65	69	7 HIT 'EM UP TIGHT (DOOPS) ★	BLU CANITRELL (BY) REDLINE	1
60	42	44	11 RIGHT WHERE I NEED TO BE	GARY ALLAN (BY) MCA MONROE ALBION CUT 1	1
61	62	67	8 WHEN SOMEBODY LOVES YOU	ALAN KASSEL (BY) MCA MONROE ALBION CUT 1	1
(62)	72	78	3 WE NEED A RESOLUTION ★	ALYAH FEATURING TIMBALAND (BY) BLACKBOARD MUSIC CUT 1	1
63	51	48	7 MY SEASON	MATCHBOX TWENTY LAMB LULU (C) GLENN T. J.	1
(64)	74	—	2 HERE'S TO THE NIGHT	EVE 6 RCA ALBION CUT 1	1
(65)	67	73	8 TWO PEOPLE FELL IN LOVE	BRAD PAISLEY (BY) ARISTA MONROE 12912 F	1
(66)	76	77	1 CAN'T BELIEVE	FAITH EVANS FEATURING CHARL THOMAS (BY) MCA MONROE 12912 F	1
(67)	NEW		1 I WANNABE BE BAD ★	WILLA FORD (BY) LAW RECORDS	1
(68)	81	—	2 WHY THINK ABOUT ANGELS	JASIN (BY) MERCURY MONROE 12912 F	1
69	63	54	12 GET OVER YOURSELF ★	EDEN'S CRUSH (BY) MCA MONROE 12912 F	1
70	58	47	16 OOCHIE WALLY ★	OB FINEST FEATURING NAS AND BROWN (BY) MCA MONROE 12912 F	1
71	64	58	15 TAKE IT TO DA HOUSE ★	TRICK DADDY FEATURING THE SINS EXPRESS (BY) MCA MONROE 12912 F	1
(72)	79	75	5 THE SPACE BETWEEN	DAVE MATTHEW 21 RCA ALBION CUT 1	1
73	70	68	9 UNTIL THE END OF TIME	2PAC ARISTA MONROE 12912 F	1
74	56	40	14 IF I FALL YOU'RE GOING DOWN WITH ME	DIXIE CRITCH MCA MONROE ALBION CUT 1	1
(75)	64	88	11 LA BOMBA ★	AZUL AZUL (BY) MCA MONROE 12912 F	1
76	82	61	13 LAY LOW ★	SHOOP DOGG FEAT. MASTER P, NATE DOGG, BUTCH CASSIO & THE EASTSTADZ (BY) MCA MONROE 12912 F	1
(77)	NEW		1 DOWNTIME	JO DEE MESSINA ARISTA MONROE ALBION CUT 1	1
(78)	NEW		1 WHEN THE BLACKTOP RAINS	KEITH URBAN (BY) CAPITOL INKSHAW ALBION CUT 1	1
79	75	75	5 MY WAY	LIMP BIZKIT (BY) MCA MONROE 12912 F	1
80	77	62	14 BIZCUTION ★	OLIVIA (BY) MCA MONROE 12912 F	1
81	68	71	17 LOOK AT US ★	SARINA PARR (BY) J. J. P. / PULPARD 1827 (HUBB) 1	1
82	78	65	12 VIDEO	REX JARVIS MCA MONROE 12912 F	1
(83)	NEW		1 IN JUST ANOTHER DAY	TOBY KATZ DREAMWORKS MUSIC/REX JARVIS CUT 1	1
84	80	80	4 LET'S GET IT	THEE THREE... G. DEP. P. DIDDY & BLACK ROX (BY) MCA MONROE 12912 F	1
85	71	55	13 MR. STEVEN RUDY ★	MARK MAGROBIN (BY) MCA MONROE 12912 F	1
(86)	NEW		1 SHE'S ALL I GOT ★	JIMMY COZZIER (BY) J. J. P. / PULPARD 1827 (HUBB) 1	1
(87)	94	96	4 AUSTIN ★	BLAKE SHELTON (BY) MCA MONROE 12912 F	1
(88)	88	91	4 PLAYAS GON' PLAY ★	DA BRIFACE (BY) MCA MONROE 12912 F	1
(89)	89	86	6 THERE SHE GOES ★	JILL SCOTT (BY) MCA MONROE 12912 F	1
90	93	86	19 A LONG WALK	DEPECHE MODE (BY) MCA MONROE 12912 F	1
91	93	90	1 DREAM ON ★	COLDPLAY (BY) CAPTAIN JACKSON CUT 1	1
92	85	72	15 YELLOW	ANGEL B. RICHIE (BY) MCA MONROE 12912 F	1
93	87	95	1 LONESOME	CYNDI THOMSON (BY) CAPITOL INKSHAW 1827 (HUBB) 1	1
(94)	98	98	3 WHY I'VE MEANT TO SAY ★	R.E.M. (BY) MCA MONROE 12912 F	1
(95)	98	92	1 IMITATION OF LIFE ★	AMANDA (BY) MCA MONROE 12912 F	1
96	90	92	1 EVERYBODY DOESN'T ★	RICKY MARTIN (BY) MCA MONROE 12912 F	1
(97)	NEW		1 LOADED	ALICIA KEYS (BY) MCA MONROE 12912 F	1
(98)	NEW		1 FALLIN' ★	ALICIA KEYS (BY) MCA MONROE 12912 F	1
99	95	90	15 WHICH THAT GIRL ★	EVE (BY) MCA MONROE 12912 F	1
100	98	93	16 BEST I EVER HAD (GREY SKY MORNING)	VERTICAL HORIZON (BY) MCA MONROE 12912 F	1

[illegible]

KATE RUSBY HARKENS DAYS OF OLD ON COMPASS CELTIC SET

(Continued from page 1)

Rusby, who has previously recorded with traditional groups such as the Celtic tenors and singer Kathryn Roberts, and with Scottish/English quartet the Pozzeos, says she has been carrying around half of the album in her head since the completion of her last solo project, 1999's *Sleepless*. (That disc, which sold 15,000 units in the U.S. according to SoundScan, was short-listed for the Mercury Music Prize as one of the 12 best British albums of 1999.) This mental baggage stems from her habit of poring over old songbooks for inspiration.

"If I've got days off during a tour, I'll head toward the second-hand bookstores and buy all the old ballad books," Rusby says. "Sometimes, there'll be some songs with words but not tunes, so I'll write

one of the words really get me. Or, I'll read a stanza and write my own version as a song."

It's particular musical moments on the album, and not the songs themselves, that really stand out to Rusby herself. Working with musicians such as fiddler John McCusker (who is also Rusby's longtime producer), bassist Andy Seward (who engineered the album), and diatonic accordion player Andy Cutting was a true pleasure, she says. "It didn't seem like hard work, the actual music side to it. It was a more relaxed atmosphere, and everybody knew how to treat the songs. There's little moments all over the album that I guess, 'Oh, that was lovely.'"

Rusby's take on traditional music is part of the new folk revival that stems from the original movement

of the 1960s, when Rusby's parents were part of the scene. (Other members of the current revival, such as Eliza Carthy, are also progeny of '60s folk singers.)

Now that her parents' generation has adult children that grew up with this music, Rusby says, "We're all wanting to play as well. We've all sort of surged on the scene at the same time. It's given the music a big push."

Compass co-founder Gerry West believes that Rusby—recently named the fourth-greatest folk voice of the century by the BBC, behind legends Sandy Denny, June Tabor, and Martin Carthy (Eliza's father)—took specific steps with her producer McCusker to raise the bar for folk music in *Little Lights*.

"There's a tremendous amount of growth with this album in terms of the overall production and the quality of the recording," West says. "It's incredibly intimate and full-sounding at the same time. I think it does

something that Kate and John are proud of, which is making this traditional-based music sound very viable to today's audience and today's ear. It holds up as a contemporary piece of work."

The label will build on this potential by focusing on Rusby's upcoming tour. At stops throughout Canada in early July (including the Mariposa Folk Festival, the Winnipeg Folk Festival, and the Vancouver Folk Festival) and West Coast dates in such cities as Seattle, San Francisco, and Los Angeles at the end of July, Rusby will do as many local radio visits as possible, West says, and there will be a focus on local press coverage. The tour, which was booked by the U.S. firm IMN, will return to the U.S. next autumn.

Additionally, Compass will tie in select independent retailers to the tour by setting up listening-post programs in storefront displays, and West is exploring opportunities with major retailers nationwide.

The Ann Arbor, Mich.-based Borders Books & Music chain will feature the title in various promotions throughout its stores, says international music buyer Erika Grande. "This will surpass all of her previous releases. We're still selling a lot of her '90 record [*Hourglass* (Music to My Ears, *Billboard*, July 3, 1999)]. The same thing for the '99 [*Sleepless*]. If everyone who has bought her previous albums purchases this, it will be a hit. These customers may also come out with their friends and family. We have high expectations."

Though the label is not releasing a single to radio, "I Courted a Sailor" will most likely be pushed as a focus track to triple-A, college, and public radio stations. Brian O'Donovan, host of *A Celtic Sojourn* for Boston's NPR station WGBH, is already playing samples of the album on his Saturday afternoon program. "She's one of the artists that is being anticipated

(Continued on page 94)

HOT 100 SPOTLIGHT

by Silvio Pietrolungo



AIR RAID: "Lady Marmalade" by Christina Aguilera, Lil' Kim, Mya, and Pink (Interscope) holds at No. 1 on *The Billboard Hot 100* for a third consecutive week, but it shows a decline in audience for the first time in its chart run. "Marmalade" slips by 4 million listeners, bringing its current total to 107 million. It has been previously mentioned that "Marmalade" is the third airplay-only track to reach No. 1 on the Hot 100. Now, for the first time in the chart's history, its top two songs are not available at retail. Re-bulleting and climbing into the runner-up slot is Lifehouse's "Hanging by a Moment" (DreamWorks), with a total audience of 97 million. Of the top 10 songs on the Hot 100, six are radio-only tracks, including Train's "Drops of Jupiter (Fall Into Me)" (Columbia) and 112's "Peaches & Cream" (Bad Boy/Arista), which both move into the upper portion of the chart. Train earns its first Hot 100 top 10, as "Jupiter" is the Greatest Gainer/Airplay winner, moving 11-9 on an 8.5 million listener upswing. "Peaches" inches up 11-10, giving 112 its fourth top 10 track on the Hot 100, its second consecutive one following "It's About a Boy" over Now."

BOMBS AWAY: Bolivian band *Azu! Azu!* re-enters the Hot 100 Singles Sales chart at No. 23 with "La Bomba" (Sony Discos), as it scans 4,500 units. "Bomba" spent six prior weeks on the chart as a maxi-CD and makes its return upon the release of a regular-length CD single. "Bomba" holds at No. 1 for a second consecutive week on the Hot Latin Tracks chart and has also been receiving airplay on mainstream top 40 and rhythmic top 40 radio. Of the 18.7 million listeners attributed to the song, more than a quarter come from pop airplay.

LIE! THINGS MEAN A LOT: Lil' Romeo and La'No maintain their No. 1 and No. 2 rankings, respectively, on the Hot 100 Singles Sales chart as they reach new weekly heights in units scanned. Lil' Romeo's "My Baby" (Soulja/No Limit/Priority) holds at No. 1 for a fourth consecutive week and scans 56,000 units (up 15%), while La'No's "Superwoman Pt. 1" (East West/EWE) increases by 17% to 31,400 pieces. Both songs also garner double-digit percentage increases on the Hot 100 Airplay chart as well, with "Baby" up 16% to 27.5 million listeners (No. 59) and "Superwoman" up 10% to 39 million listeners (No. 32). On the Hot 100, "Baby" climbs 10-6 and "Superwoman" jumps 17-12.

DO IT RIGHT: Louis native *Toy* continues her rise up the Hot 100 and Hot 100 Singles Sales chart with "I Do!" (Arista). "Do" earned the Greatest Gainer/Sales designation last issue and improves upon *Toy*'s sales total by 20% this week, scanning 24,000 units and moving 6-3 on the sales chart. "Do" moves 61-52 on the Hot 100.

USHER IN: Usher has the Hot Shot Debut on the Hot 100 at No. 53, with "U Remind Me" (LaFace/Arista). "Remind" is the follow-up to "Pop Ya Collar" and bests that song's No. 60 peak in its first week on the chart. It is a rare occurrence when two songs reach radio before an album is released, but that is the case with Usher, as his album *8701*, which contains both "Collar" and "Remind," is scheduled to be released on... you guessed it, Aug. 7, 2001.

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ROCK										COUNTRY									
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	SONG	WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	SONG	WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	SONG	WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	SONG
1	1	27	THE WHITE STRIPS	TEAR ME UP	1	1	27	JOHN BRIMLEY	STAY	1	1	27	COFFINHEAD FORD	STILL DEAD	1	1	27	STILL DEAD	STILL DEAD
2	2	1	THE WHITE STRIPS	TEAR ME UP	2	2	1	JOHN BRIMLEY	STAY	2	2	1	COFFINHEAD FORD	STILL DEAD	2	2	1	STILL DEAD	STILL DEAD
3	3	1	THE WHITE STRIPS	TEAR ME UP	3	3	1	JOHN BRIMLEY	STAY	3	3	1	COFFINHEAD FORD	STILL DEAD	3	3	1	STILL DEAD	STILL DEAD
4	4	1	THE WHITE STRIPS	TEAR ME UP	4	4	1	JOHN BRIMLEY	STAY	4	4	1	COFFINHEAD FORD	STILL DEAD	4	4	1	STILL DEAD	STILL DEAD
5	5	1	THE WHITE STRIPS	TEAR ME UP	5	5	1	JOHN BRIMLEY	STAY	5	5	1	COFFINHEAD FORD	STILL DEAD	5	5	1	STILL DEAD	STILL DEAD
6	6	1	THE WHITE STRIPS	TEAR ME UP	6	6	1	JOHN BRIMLEY	STAY	6	6	1	COFFINHEAD FORD	STILL DEAD	6	6	1	STILL DEAD	STILL DEAD
7	7	1	THE WHITE STRIPS	TEAR ME UP	7	7	1	JOHN BRIMLEY	STAY	7	7	1	COFFINHEAD FORD	STILL DEAD	7	7	1	STILL DEAD	STILL DEAD
8	8	1	THE WHITE STRIPS	TEAR ME UP	8	8	1	JOHN BRIMLEY	STAY	8	8	1	COFFINHEAD FORD	STILL DEAD	8	8	1	STILL DEAD	STILL DEAD
9	9	1	THE WHITE STRIPS	TEAR ME UP	9	9	1	JOHN BRIMLEY	STAY	9	9	1	COFFINHEAD FORD	STILL DEAD	9	9	1	STILL DEAD	STILL DEAD
10	10	1	THE WHITE STRIPS	TEAR ME UP	10	10	1	JOHN BRIMLEY	STAY	10	10	1	COFFINHEAD FORD	STILL DEAD	10	10	1	STILL DEAD	STILL DEAD
POP										LATIN									
1	1	138	CELIO	TEAR ME UP	1	1	138	CELIO	TEAR ME UP	1	1	138	CELIO	TEAR ME UP	1	1	138	CELIO	TEAR ME UP
2	2	138	CELIO	TEAR ME UP	2	2	138	CELIO	TEAR ME UP	2	2	138	CELIO	TEAR ME UP	2	2	138	CELIO	TEAR ME UP
3	3	138	CELIO	TEAR ME UP	3	3	138	CELIO	TEAR ME UP	3	3	138	CELIO	TEAR ME UP	3	3	138	CELIO	TEAR ME UP
4	4	138	CELIO	TEAR ME UP	4	4	138	CELIO	TEAR ME UP	4	4	138	CELIO	TEAR ME UP	4	4	138	CELIO	TEAR ME UP
5	5	138	CELIO	TEAR ME UP	5	5	138	CELIO	TEAR ME UP	5	5	138	CELIO	TEAR ME UP	5	5	138	CELIO	TEAR ME UP
6	6	138	CELIO	TEAR ME UP	6	6	138	CELIO	TEAR ME UP	6	6	138	CELIO	TEAR ME UP	6	6	138	CELIO	TEAR ME UP
7	7	138	CELIO	TEAR ME UP	7	7	138	CELIO	TEAR ME UP	7	7	138	CELIO	TEAR ME UP	7	7	138	CELIO	TEAR ME UP
8	8	138	CELIO	TEAR ME UP	8	8	138	CELIO	TEAR ME UP	8	8	138	CELIO	TEAR ME UP	8	8	138	CELIO	TEAR ME UP
9	9	138	CELIO	TEAR ME UP	9	9	138	CELIO	TEAR ME UP	9	9	138	CELIO	TEAR ME UP	9	9	138	CELIO	TEAR ME UP
10	10	138	CELIO	TEAR ME UP	10	10	138	CELIO	TEAR ME UP	10	10	138	CELIO	TEAR ME UP	10	10	138	CELIO	TEAR ME UP

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THIS WEEK	LAST WEEK	# R&B LAST WEEK	WEEKS ON CHART	ARTIST	WEEKS ON CHART	TITLE	PEAK
53	77	71	26	3LW + THE LUNES (12/15/97) (11/12/97) 1961	31W	29	
54	56	53	79	INCUBUS + MNRMTL 636527PC (12/19/97) (96)		MAKE YOURSELF	4
55	52	35	81	BROOKS + DUNN + LAFAYE 200273AGTA (12/06/97) (8)		STANNONIA	4
56	55	35	7	OUTKAST + JESHA HAYTHESS 530530ES (12/10/97) (8)		STEEPS & STRIPES	4
57	57	62	6	SOUNDTRACK COLUMBIA 850453GC (12/19/97) (8)		A KNIGHT'S TALE	1
58	69	48	6	CREED + WIND-UP 133037 (11/18/97) (8)		HUMAN CLAY	1
59	67	59	34	SARA EVANS + RCA INHALEINFLIGHT 679649US (11/18/97) (8)		BORN TO FLY	53
60	58	50	13	U2 + INTERSCOPE 524453 (12/06/97) (8)		ALL THAT YOU WANT LEAVE BEHIND	1
61	61	56	10	SALIVA BLADE 54256990ES (12/19/97) (8)		EVERY SIX SECONDS	9
62	80	66	46	JILL SCOTT + 4020N RACE 62737PC (11/18/97) (8)		WHO IS JILL SCOTT WORDS AND SOUNDS VOL. 1	1
63	64	63	13	PROJECT PAT + 4020N RACE 62737PC (11/18/97) (8)		MIST DONT PLAY EVERYTHINGS WORKIN	4
64	65	44	7	SUNSHINE ANDERSON + SOUTFLATLANTIC 53011 YMG (11/07/97) (8)		YOUR WOMAN	5
65	53	49	19	JENNIFER LOPEZ + EPC 63785 (12/19/97) (8)		J.L.O	1
66	73	67	36	KENNY CHESNEY + BNA 47676US (11/19/97) (8)		GREATEST HITS	12
67	86	77	54	MATCHBOX TWENTY + ATLANTIC 63332AG (12/19/97) (8)		MAD SEASON	3
68	48	45	6	SOUNDTRACK + ALLY MCBEAL FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD			34
69	82	90	50	LIL BOW WOW + WALT DISNEY 606541 (11/01/97) (8)		REMEMBER THE TITANS	4
70	81	70	35	LIL BOW WOW + JAY-Z 505777 (12/19/97) (8)		BEWARE OF DOGS	8
71	72	58	30	R. KELLY + A&T 695027 (12/19/97) (8)		TP-2 COM	1
72	90	—	2	BOB MARLEY AND THE WALLERS + ONE LOVE, THE VERY BEST OF BOB MARLEY AND THE WALLERS			1
73	110	124	28	BACKSTREET BOYS + A&T 695124 (12/19/97) (8)		BLACK & BLUE	1
74	85	47	9	GUNWAVE + EPC 69627 (12/19/97) (8)		THE LIFE	3
75	66	47	28	TIM MCGRAW + CUBS 7797R (12/19/97) (8)		GREATEST HITS	4
76	71	69	42	DAVID GRAY + A&T 69351A (16/96) (8)		WHITE LADDER	3
77	78	64	29	MUSIQ SOULCHILD + J&R 545027 (11/18/97) (8)		ALUSWANEING (I JUST WANT TO SING)	2
78	74	63	18	TANTRIC MAXWELL 47974MNR (16/96) (8)		TANTRIC	7
79	68	45	5	EDEEN'S CRUSH 141314LONDON-REX (11/19/97) (8)		POPSMARS	6
80	44	—	2	STICKY FINGAZ + UNIVERSAL 57590 (12/19/97) (8)		THE AUTOBIOGRAPHY OF KIRK JONES	6
81	70	51	32	LENNY KRAVITZ + VIRGIN 50335 (12/19/97) (8)		GREATEST HITS	2
82	76	60	8	SOUNDTRACK BLAND 548792US (12/19/97) (8)		BRIDGET JONES'S DIARY	3
83	79	61	29	SADE + EPC 85105 (12/19/97) (8)		LOVERS ROCK	3
84	75	68	13	AEROSMITH + COLUMBIA C00897GC (12/19/97) (8)		JUST PUSH PLAY	29
85	88	72	32	DIXIE CHICKS + MONUMENT 066750YU (12/19/97) (8)		FLY	1
86	54	62	12	TANK + BLACKBOARD 50407 (12/19/97) (8)		FORCE OF NATURE	7
87	91	75	5	POINT OF GRACE + MONUMENT 066750YU (12/19/97) (8)		FREE TO FLY	28
88	90	72	7	AIR + SONY 103327 (12/19/97) (8)		10,000 LEGS	2
89	93	76	23	FUEL + SMO MOOSE 63676GC (12/19/97) (8)		SOMETHING LIKE HUMAN	1
90	89	75	24	SNOOP DOGG + UMG 123255 (12/19/97) (8)		THA LAST MEAL	4
91	98	84	82	FATHEAD + WARNER BROS. 545777 (12/19/97) (8)		BREATHE	1
92	93	86	35	DONNIE McCLELLIN + VICTORY 4312 (12/19/97) (8)		LIVE IN LONDON AND MORE...	60
93	84	81	25	COLDPLAY + NETHERSW 301622 (13/98) (8)		PARACHUTES	5
94	126	119	43	'N SYNC + PLOTTA 54033A (12/19/97) (8)		NO STRINGS ATTACHED	8
95	67	43	6	SOUNDTRACK PLOTTA 54033A (12/19/97) (8)		THE SOPRANOS, PEPPERS & EGGS	3
96	37	—	2	AVON SPARROW 51796 (11/19/97) (8)		OXYGEN	3
97	92	78	31	GOODSMACK + REPUBLIC 159684UNIVERSAL (12/19/97) (8)		AWAKE	5
98	104	116	15	LODGE FUSPENTEN 90747 (12/19/97) (8)		13 WAYS TO BLEED ON STAGE	9
99	95	95	58	DISTURBED + WALT DISNEY 606541 (11/01/97) (8)		THE SICKNESS	29
100	102	93	19	VARIOUS ARTISTS + RAZOR & ICE 89033 (11/19/97) (8)		GORY SOWN	28
101	83	—	2	PASTOR TROY DODD SOCIETY 614177 (12/19/97) (8)		FACE OFF	
102	119	92	15	VARIOUS ARTISTS + SONGS OF WORSHIP — SHOUT TO THE LORD			5
103	95	80	10	SOUNDTRACK + PLAT TONCOURT 50755 (12/19/97) (8)		JOSE & THE PUSYCATS	1
104	96	NEW	1	MARCO ANTONIO SOLIS + FLORENCE 0527 (12/19/97) (8)		MAS DE MI ALMA	1
105	59	16	3	MEGADETH SCAVENGER 84503 (11/19/97) (8)		THE WORLD NEEDS A HERO	1
106	101	56	3	CLUBA + 100% 515 (10/17/97) (8)		CLUBA	1

BILBOURD / JUNE 16, 2001

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST		TITLE		PEAK POSITION	
WKS. ON CHART		WKS. ON CHART		WKS. ON CHART		ARTIST		TITLE		PEAK POSITION	
107	101	89	2	MADONNA	175569	101	MUSIC	1	HAUNTED	15	35
108	97	79	29	CRAZY TOWN	100000	102	THE GIFT OF GIVE	3	THE PIMP & DA GANGSTA	7	69
109	113	47	4	BILLY GILMAN	100000	103	DANCE TO DREAM	4		8	69
110	107	85	74	TOBY KEITH	100000	104	HOW DO YOU LIKE ME NOW?	5	THE PROMISE	7	66
111	109	103	18	LEANN RIMES	100000	105	I NEED YOU	6	NEW FOUNG GLOD	107	107
112	108	82	4	HI-TEK	100000	106	MY NAME IS JOE	7		107	107
113	122	111	29	VARIOUS ARTISTS	100000	107	NOW 5	2		107	107
114	130	111	55	VARIOUS SPEARS	100000	108	COPIES... I DID IT AGAIN	1		107	107
115	136	138	14	A*TEENS	100000	109	TEEN SPIRIT	1		107	107
116	111	94	14	JESSICA ANDREWS	100000	110	WHO I AM	22		107	107
117	114	104	34	TRAVIS TRITT	100000	111	DOWN THE ROAD I GO	51		107	107
118	47	—	2	STABBING WESTWARD	100000	112	STABBING WESTWARD	51		107	107
119	155	—	14	EVE 6	100000	113	HDRORSORE	34		107	107
120	108	—	10	ERIC CLAPTON	100000	114	REFITILE	5		107	107
121	121	113	30	GARY ALLAN	100000	115	SMOKE RINGS IN THE DARK	84		107	107
122	115	96	5	JT MIDNEY	100000	116	BLOOD SWEAT AND YEARS	48		107	107
123	131	124	17	SOUNDTRACK	100000	117	WHAT WOMEN WANT	30		107	107
124	117	95	1	MONTGOMERY GENTRY	100000	118	CARRYING ON	51		107	107
125	112	142	14	AMERICAN HI-FI	100000	119	AMERICAN HI-FI	81		107	107
126	112	98	7	ANGIE MARTINEZ	100000	120	UP CLOSE AND PERSONAL	32		107	107
127	123	115	63	3 DORRIS DOWN	100000	121	THE BETTER LIFE	7		107	107
128	139	101	3	SYLEENA JOHNSON	100000	122	CHAPTER 1: LOVE, PAIN & FORGIVENESS	101		107	107
129	100	104	4	THE BLACK CROWES	100000	123	LIONS	20		107	107
130	129	106	11	JON B	100000	124	PLEASURES U LIKE	6		107	107
131	133	88	6	BEE GEES	100000	125	THIS IS WHERE I CAME IN	16		107	107
132	127	120	23	SOUNDTRACK	100000	126	ALMOST FAMOUS	43		107	107
133	128	122	38	THE CORRS	100000	127	IN BLUE	21		107	107
134	140	136	54	EMINEM	100000	128	THE MARSHALL MATHERS LP	1		107	107
135	120	—	2	NICKA COSTA	100000	129	EVERYBODY GOT THEIR SOMETHING	120		107	107
136	118	110	10	BILLY IDOL	100000	130	GREATEST HITS	74		107	107
137	124	139	3	VARIOUS ARTISTS	100000	131	SONGS & WORSHIP - BE GLORIFIED	124		107	107
138	176	132	4	BLUES TRAVELER	100000	132	BRIDGE	91		107	107
139	125	109	20	MUOYATNE	100000	133	L.D. SO	50		107	107
140	154	126	23	SOUNDTRACK	100000	134	SAVE THE LAST DANCE	3		107	107
141	144	121	26	K-CI & JOJO	100000	135	X	20		107	107
142	172	—	7	NICKEL CREEK	100000	136	NICKEL CREEK	142		107	107
143	137	99	11	SOUNDTRACK	100000	137	EXIT WOUNDS - THE ALBUM	8		107	107
144	147	152	81	DR. DRE	100000	138	DR. DRE - 2001	2		107	107
145	132	105	14	DJ CLUE	100000	139	DJ CLUE? THE PROFESSIONAL 2	3		107	107
146	148	127	32	SOUNDTRACK	100000	140	CHARLIE'S ANGELS	7		107	107
147	151	140	20	SAMANTHA MUMBA	100000	141	GOTTA TALK YOU	67		107	107
148	141	137	11	VARIOUS ARTISTS	100000	142	NOW MOSHUP DECKS 20 MOST POWERFUL MOSHUP SONGS	78		107	107
149	145	132	12	DUFFY PUNK	100000	143	DISCOVERY	4		107	107
150	160	165	102	LIMP BIZKIT	100000	144	SIGNIFICANT OTHER	1		107	107
151	106	—	2	STELLA SOLER	100000	145	DIRTY LITTLE SECRET	106		107	107
152	87	—	2	FENIX TX	100000	146	LECHUZA	87		107	107
153	149	131	25	XZIBIT	100000	147	RESTLESS	12		107	107
154	166	180	43	BAHA MEN	100000	148	WHO LET THE DOGS OUT	3		107	107
155	106	101	10	VARIOUS ARTISTS	100000	149	THE MUSIC	101		107	107
156	106	101	10	VARIOUS ARTISTS	100000	150	THE MUSIC	101		107	107
157	106	101	10	VARIOUS ARTISTS	100000	151	THE MUSIC	101		107	107
158	106	101	10	VARIOUS ARTISTS	100000	152	THE MUSIC	101		107	107
159	106	101	10	VARIOUS ARTISTS	100000	153	THE MUSIC	101		107	107
160	106	101	10	VARIOUS ARTISTS	100000	154	THE MUSIC	101		107	107
161	106	101	10	VARIOUS ARTISTS	100000	155	THE MUSIC	101		107	107
162	106	101	10	VARIOUS ARTISTS	100000	156	THE MUSIC	101		107	107
163	106	101	10	VARIOUS ARTISTS	100000	157	THE MUSIC	101		107	107
164	106	101	10	VARIOUS ARTISTS	100000	158	THE MUSIC	101		107	107
165	106	101	10	VARIOUS ARTISTS	100000	159	THE MUSIC	101		107	107
166	106	101	10	VARIOUS ARTISTS	100000	160	THE MUSIC	101		107	107
167	106	101	10	VARIOUS ARTISTS	100000	161	THE MUSIC	101		107	107
168	106	101	10	VARIOUS ARTISTS	100000	162	THE MUSIC	101		107	107
169	106	101	10	VARIOUS ARTISTS	100000	163	THE MUSIC	101		107	107
170	106	101	10	VARIOUS ARTISTS	100000	164	THE MUSIC	101		107	107
171	106	101	10	VARIOUS ARTISTS	100000	165	THE MUSIC	101		107	107
172	106	101	10	VARIOUS ARTISTS	100000	166	THE MUSIC	101		107	107
173	106	101	10	VARIOUS ARTISTS	100000	167	THE MUSIC	101		107	107
174	106	101	10	VARIOUS ARTISTS	100000	168	THE MUSIC	101		107	107
175	106	101	10	VARIOUS ARTISTS	100000	169	THE MUSIC	101		107	107
176	106	101	10	VARIOUS ARTISTS	100000	170	THE MUSIC	101		107	107
177	106	101	10	VARIOUS ARTISTS	100000	171	THE MUSIC	101		107	107
178	106	101	10	VARIOUS ARTISTS	100000	172	THE MUSIC	101		107	107
179	106	101	10	VARIOUS ARTISTS	100000	173	THE MUSIC	101		107	107
180	106	101	10	VARIOUS ARTISTS	100000	174	THE MUSIC	101		107	107
181	106	101	10	VARIOUS ARTISTS	100000	175	THE MUSIC	101		107	107
182	106	101	10	VARIOUS ARTISTS	100000	176	THE MUSIC	101		107	107
183	106	101	10	VARIOUS ARTISTS	100000	177	THE MUSIC	101		107	107
184	106	101	10	VARIOUS ARTISTS	100000	178	THE MUSIC	101		107	107
185	106	101	10	VARIOUS ARTISTS	100000	179	THE MUSIC	101		107	107
186	106	101	10	VARIOUS ARTISTS	100000	180	THE MUSIC	101		107	107
187	106	101	10	VARIOUS ARTISTS	100000	181	THE MUSIC	101		107	107
188	106	101	10	VARIOUS ARTISTS	100000	182	THE MUSIC	101		107	107
189	106	101	10	VARIOUS ARTISTS	100000	183	THE MUSIC	101		107	107
190	106	101	10	VARIOUS ARTISTS	100000	184	THE MUSIC	101		107	107
191	106	101	10	VARIOUS ARTISTS	100000	185	THE MUSIC	101		107	107
192	106	101	10	VARIOUS ARTISTS	100000	186	THE MUSIC	101		107	107
193	106	101	10	VARIOUS ARTISTS	100000	187	THE MUSIC	101		107	107
194	106	101	10	VARIOUS ARTISTS	100000	188	THE MUSIC	101		107	107
195	106	101	10	VARIOUS ARTISTS	100000	189	THE MUSIC	101		107	107
196	106	101	10	VARIOUS ARTISTS	100000	190	THE MUSIC	101		107	107
197	106	101	10	VARIOUS ARTISTS	100000	191	THE MUSIC	101		107	107
198	106	101	10	VARIOUS ARTISTS	100000	192	THE MUSIC	101		107	107
199	106	101	10	VARIOUS ARTISTS	100000	193	THE MUSIC	101		107	107
200	106	101	10	VARIOUS ARTISTS	100000	194	THE MUSIC	101		107	107

TOP ALBUMS & 7 (LISTED BY ARTISTS)

112 127	Cause 66	Sara Evans 109	Sylvia Johnson 128	Montgomery Gentry 124	A-8. Quantum V vs Kumbia Kings 176	Exot Wounds... The Affairs 143	Trans Trix 107
128 132	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
132 137	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
137 142	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
142 147	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
147 152	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
152 157	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
157 162	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
162 167	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
167 172	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
172 177	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
177 182	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
182 187	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
187 192	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
192 197	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
197 202	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
202 207	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
207 212	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
212 217	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
217 222	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
222 227	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
227 232	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
232 237	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
237 242	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
242 247	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
247 252	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
252 257	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
257 262	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
262 267	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
267 272	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
272 277	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
277 282	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
282 287	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
287 292	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
292 297	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
297 302	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
302 307	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
307 312	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
312 317	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
317 322	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
322 327	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
327 332	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
332 337	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
337 342	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
342 347	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
347 352	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
352 357	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
357 362	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
362 367	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
367 372	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
372 377	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
377 382	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
382 387	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
387 392	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
392 397	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
397 402	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
402 407	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
407 412	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
412 417	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
417 422	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
422 427	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
427 432	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
432 437	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
437 442	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
442 447	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
447 452	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
452 457	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
457 462	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
462 467	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
467 472	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
472 477	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
477 482	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
482 487	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
487 492	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
492 497	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
497 502	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
502 507	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
507 512	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
512 517	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
517 522	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
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532 537	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
537 542	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
542 547	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
547 552	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
552 557	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
557 562	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
562 567	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
567 572	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
572 577	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
577 582	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
582 587	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
587 592	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
592 597	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
597 602	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
602 607	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
607 612	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
612 617	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
617 622	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
622 627	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
627 632	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
632 637	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
637 642	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
642 647	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
647 652	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
652 657	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
657 662	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
662 667	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
667 672	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
672 677	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
677 682	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
682 687	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
687 692	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
692 697	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
697 702	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
702 707	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
707 712	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
712 717	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
717 722	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
722 727	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
727 732	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
732 737	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
737 742	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
742 747	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
747 752	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
752 757	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
757 762	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
762 767	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
767 772	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
772 777	City child 66	Eve 21	J/My 102	McIntyre 131	176 176	176 176	176 176
777 782	City child 66	Eve 21	J/My 102	McIntyre 131</			

DIMA, RIAA SEEK SOLUTION

(Continued from page 1)

or not consumer-influenced Internet radio Webcasts are interactive—and thus ineligible for the sound recording compulsory license under the Digital Millennium Copyright Act (DMCA).

The RIAA has not yet filed a response to the June 1 lawsuit by DIMA and DIMA members Launch Media, Listen.com, MTVI Group, MusicMatch, and ACT Radio seeking a judgment and judicial interpretation on the issue.

Gary Sherman, RIAA executive VP and general counsel, says, "Things are in flux, and we have some time before we have to reply." Jonathan Potter, president of DIMA, says current talks between the sides "may lead to a path toward resolution of this issue."

Consumer-influenced Webcast features enable listeners to pick the genre in which they are interested in hearing or type in a request for a song or artist—similar to a traditional radio request line.

Interactive services under the DMCA are defined as on-demand. There consumers are serviced with the music they choose. With consumer-influenced services, Potter says, "there's no assurance that a listener's going to hear a song he or she requests or mentions in a favorite-listening. It may or may not go into the mix."

The RIAA has 20 days to respond to the DIMA request for a ruling from the U.S. District Court in San Francisco, the court must resolve its interpretation of the Internet legal issue. The court has not yet responded.

Under the DMCA, interactive services are not eligible for the sound recording compulsory license and must negotiate individual licenses and rates from RIAA member labels, a more expensive and time-consuming approach.

In April, the RIAA asked the Copyright Office to let Webcasters use consumer-influenced features do not qualify for compulsory licenses. It has not handed down such a judgment.

The RIAA's request follows a decision in December by the Copyright Office not to initiate a rulemaking proceeding on the issue,

KATE RUSBY

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now," he says. "She's really got everything. She's got youth, she's got looks, she's got a self-deprecating sense of humor, she's got an amazing ability to make traditional songs her own and to make her own music. I can't think of what she doesn't have. She also has the partnership with John McEuen. They are the James Taylor and Carly Simon of the new folk music—but with a happier ending."

The *Little Lights* disc—distributed nationally by Koch—will also be a limited edition. Fans can go to www.koch.com to find out more. Compacts will send out mailings and e-mails to a targeted label customer list.

European publicity and distribution will be handled by Rusby's own U.K. label, the same way that the album is also run by her mother,

saying that "the law and the accompanying legislative history make it clear that consumers can have some influence on the offerings made by a service without making the service interactive, [so that] there is no need to influence the regulations to make this point" (65 Fed. Reg. 77300, at 77532).

It also determined that for statutory license purposes, "consumers may express preferences for certain music genres, artists, or even sound recordings without the service necessarily becoming interactive."

The Copyright Office, however, has not yet addressed what types, amounts, or combinations of consumer-influenced features are acceptable before a Webcast would be considered interactive. "That's why we went to court," Potter says. "It was our only recourse to get a court to interpret the DMCA so that companies and investors get the clear-

ASTRALWERKS PROVIDES DAVID GRAY REISSUES

(Continued from page 10)

going to evaporate very quickly. Maybe they don't think that. But I'm glad people are getting the chance to buy my stuff."

Several of the tracks on the two albums have figured prominently in Gray's shows over the past year. He notes, "I've had a lot of people come up to me in the last couple of years asking, 'Where can I get these records?' I can't find them. So at least I won't have to answer that question anymore."

Dave Boyd at U.K. label Hut spearheaded the plans for the reissues of Gray's first two albums, *The EPs '82-'94*. Initially, EMI was considering several ideas, including issuing a double-disc collection of about 30 songs. At Boyd's request, Gray provided liner notes for the reissues.

Warren says all three releases will be supported by consumer advertisements; the albums will be promoted by triple-A outlets, and posters and other point-of-purchase material will be provided to retailers.

Ann, father/manager, Steve, and sister, Emma. (To round out this family affair, Rusby's brother, Joe, does much of the touring with her.) Rusby's work is administered by the U.K.'s Performing Right Society.

For Rusby, the fact that people are expressing interest in her work is a positive step toward breaking longstanding folk stereotypes. "For a while over here, you couldn't say the word 'folk.' It was like a swear word or something," she says. "But there's a whole range of people at folk festivals now. It's not just the old crowd of teenagers and adults and older people. There's also a range of different kinds of people, whether they're professional people or people who love the sound of the music. It's all there's something for everybody."

ification of the statute."

He says that if the discussions are fruitful, there would be no need for a declaratory ruling from the court, and consumer-influenced services would become part of the rate arbitration scheduled for next month by the Copyright Office's Copyright Arbitration Royalty Panel. He also hoped a successful negotiation might end an RIAA lawsuit filed against Launch Media last month.

The suit claims that Launch-Cast, the company's Web radio service, contains interactive elements that are not covered under its licensing agreements with certain labels. Launch responded in a statement: "We strongly believe that Launch-Cast complies with the DMCA, and we plan to continue talks with the RIAA to ensure a position of mutual respect. Launch has never, nor will it ever, intentionally disabled the service (*Billboard*, May 25).

"There's also a bit of pride in re-releasing this material because, after all, we were David's original home in the U.S.," Warren says. "But when these albums came out, beyond some press at radio stations, and those early consumers who believed, these albums for the most part fell prey to indifference. Now, however, the recordings will finally reach the larger audience they deserve."

Because Gray's early albums are darker than *White Ladder*, the artist's new fans will no doubt have heard of them, but not about them. Says Terry Currier, owner of the two Music Millennium stores in Portland, Ore. Still, the label should expect a consistent amount of sales, he thinks, and prominent positioning. "When *White Ladder* was reissued last year, we didn't sell a whole bunch compared to *White Ladder*. But I probably sold twice as many copies this past year than I did the year it came out."

"There was a lot more David Gray fans now," he adds. "There is a certain amount of people who want more. I think the people who bought *Sell Sell Sell* this past year bought it without even hearing it first. They bought it just because it was David Gray."

With a few weeks off before the start of the next, and probably last, leg of the *White Ladder* tour—a European jaunt that will hit several festivals on the Continent—32-year-old Gray says he's finally had the chance to reflect on his new fame: "It is bloody weird. When you're so busy that you're doing it all the time, you haven't got time to reflect upon it. But the moment it stops, and I look at it, I think about the people coming up to me in the street and shaking my hand. It's just like, 'Jesus Christ, it's all real.' It's actually happened. This is true." It is strange. And it's a little surreal."

Barring any additional concert dates in the U.S., Gray and his band will have to wait until the studio album to begin work on a new album.

BETWEEN THE BUZZETS

by Geoff Mayfield

SLEEPY TIME: At first glance, with The Billboard 200's top album still entering the half-million-plus ranks out of the last eight weeks, this issue's chart looks kind of slow. **Staind** retains the top spot with 326,000 units, 54% fewer than it had last issue; overall album sales—including catalog—are down almost 2% from the previous issue and 9% from the same week last year (see *Market Watch*, page 96).

You figure it would take a real shift to find excitement in this issue's movers, right? Perhaps not, if you flip the *Billboard* Music survey over. "If you loved last issue's top 10, you'll like this issue's," as nine of those albums remain in this issue's top 10. Dig deeper, though, and this cloud offers at least a hint of a silver lining.

Although sales are down from the prior issue, more titles on the chart show growth than we've seen recently. Of the 200 titles on this issue's chart, 31 show gains of 10% or more, the most we've seen since the fat Easter week (*Billboard*, May 26), when 43 titles had spikes of at least 10%. Last issue, for example, when **Staind** banged out 716,000 units, only nine of the titles that were already charting showed gains of at least 10%. A week earlier, when **Tool** began with 522,000 units and four other albums debuted in the top 10, a mere four titles from the previous chart grew by 10% or more.

With so many more titles posting increases this issue, one gets the impression that, while labels have learned to maximize exposure for key titles that come to market, it appears these big-event debuts are not pulling through their ancillary purchases that music stores do on. Perhaps the reason for this is the gobbling up of catalog and a few weeks earlier **Janet Jackson** and **Destiny's Child**—just bought the one album they wanted that week and either didn't find a second one that interested them or had spent that week's music allowance with a first purchase.

This issue, with the lower profile release schedule in play, it seems that more titles had a chance to make the most of their week on cover, although none in the bulk that labels and music stores would love to see.

NOW AND THEN: **Eminem** continues to cast a shadow on the year-to-date sales picture. His second-week sales in 2000 for *The Marshall Mathers LP* (Web/Aftermath/Interscope) stood even taller than the 716,000 units that **Staind** had last issue when the band made its head-turning bow. After banging the show with 1.76 million in his first week, Eminem pushed through another 794,000 units in his second frame on the chart a year ago. Two other albums—**Kid Rock's** in its first chart week, **Brinye Spears's** in its third—surpassed 400,000 units during 2000's comparative week.

By contrast, with runner up **Destiny's Child** at 169,500 units, **Staind** is the only act on the current chart with a tally higher than 200,000 units. There were eight titles at 100,000-plus a year ago, just six this issue.

With only those numbers in mind, you don't need a master's degree in mathematics to understand why year-to-date album sales lag 2000's pace by an even larger gap than they did last issue. Total album units are off by 2.5%, compared with the 2.8% deficit we saw a week ago.

PUMPD: With a 5.5 rating and a 9 share, ABC's May 28 telecast of the World Music Awards is not in the league of other music awards shows, but each of the 12 acts that performed on the show see gains over the previous issue. Half of that dozen are on The Billboard 200, with the largest pickup seen by **Eurythmics** up 57.5%. Among others who benefit from the show: **Shaggy** (21-11, up 30%), **Christina Aguilera** (re-entry at No. 167, up 18%), **Ricky Martin** (19-17, up 10%), and **Anastacia** (who re-enters Heatseekers at No. 32, up 98%). **Shaggy** also gets fuel from a *Saturday Night Live* rerun. Of the World performers bubbling below The Billboard 200, **Da Funk** has the largest spike, a whopping 430% bump that yields 4,000 units for the week.

OBSERVATION DECK: It was already impressive that ABC's *Nightline* vaulted the late **Eva Cassidy** 40-1 on last issue's Top Pop Catalog Albums chart. It is even more astounding to see that growth continue a second week, as her songbird holds the crown with an 18% gain (22,000 units). It also tips 11-1 on Top Internet Album Sales, where its sales have more than tripled... **Radiohead's** last album bowed at No. 1 last fall with 207,000 units. First-day sales at some chains suggest its new one will start with a similar sum, but this time, the top of the chart is not **Radiohead**. **Nelly** (No. 16) is the new crown with a 18% gain for a 200,000-plus start, while the current champion, **Staind**, has a chance to lead a third week. This one is a real dogfight... With 38,000 units, country star **Brad Paisley's** sophomore set earns The Billboard 200's Hot Shot Debut at No. 31, moving more copies than his Grammy-nominated debut sold in any week (see *Country Corner*, page 35). His album also peaked at No. 16 last week. **Da Funk** has the second two biggest gains inside the top 20, as the soundtrack from *Moulin Rouge* soars 8-8 (134,000 units), up 35% in the film's first week of wide release, while the album from box-office champ *Pearl Harbor* wins the chart's Pacesetter with a 59.4% gain (31-15).

GERMAN DISPUTE SHINES LIGHT ON ARTIST CONTRACTS

(Continued from page 1)

domestic artists, a number of familiar international names have signed directly to German record companies, and the legal spotlight could ultimately fall on them, too.

"The German record companies are watching this process with mixed feelings in some cases," says Naidoo's attorney, Joern Zimmermann. "We assume that artist contracts are currently being worded far more carefully with respect to extensions to durations and that clauses seeking to force artists to assign their works to the producer's own publisher—massively restricting opportunities for performing, or forcing them to foot the production costs in connection with a low royalty rate—will be viewed far more critically."

He continues, "The dispute with 3P is not about whether Xavier Naidoo is permitted to have Universal distribute his productions, but whether the band's own DKSMS distribution company is authorized to supply Universal with records for reselling purposes and whether this is in line with the contractual provisions governing 'own distribution.'"

Zimmermann argues that the contract does not contain the names of any customers, such as Universal, to whom the record may not be sold. Pelham's legal representatives take the opposite view, arguing that "own distribution" means that records may only be sold directly to final consumers.

Germany's courts have agreed with Naidoo so far, stating that if direct selling to consumers had been the intention, the contract should have used the term "direct distribution" rather than "own distribution."

Pelham argues that his exclu-

sive contract with Naidoo is being violated. The Regional Court of Mannheim as well as the Appellate Court in Karlsruhe have both rejected petitions brought by Pelham for an injunction. In its rejection, the Regional Court of Mannheim ruled that the terms of Naidoo's artist contract, while the Appellate Court focused on the "own distribution" clause. A further court in Frankfurt stressed that it must be possible for Naidoo to produce records with other top stars and not release them via 3P.

3P has lodged appeals against all decisions, leading to the full-scale review of the issues in dispute. These proceedings, which may go on for years, will examine the validity of artist contracts in general, as well as specific conditions contained in Naidoo's contract, which are not expected before October.

The conflict with 3P started when Söhne Mannheims, which was formed in 1996 prior to Naidoo's solo success, produced his album without the involvement of 3P. The contract Naidoo signed with 3P in April 1998 is the bone of contention. In this contract, Naidoo agreed to transfer all rights in his solo albums to 3P. The extension of his activities with Söhne Mannheims, the production of records for this group, as well as own distribution of records by Söhne Mannheims.

Pelham argues that Universal's involvement with Söhne Mannheims is a breach of the exclusive contract because that does not

'We assume that artist contracts are currently being worded far more carefully with respect to extensions to durations.'

—JOERN ZIMMERMANN, ATTORNEY

constitute "own distribution." The Appellate Court in Karlsruhe ruled that this did not represent a breach, as the wording of the contract was vague in places.

According to 3P attorney Udo Kornmeier, "The Appellate Court of Karlsruhe did not answer the question as to whether distribution via Universal constitutes contractual own distribution or third-party distribution in breach of the contract. Instead, the court stated that the wording of the contract was not clear and that contradictory statutory declarations had been given. This stalemate situation meant that a final decision one way or the other was not possible in the proceedings for a cease-and-desist order. This must now be decided in the main proceedings."

Naidoo is currently permitted to distribute Söhne Mannheims material and work with other artists, but this may be reversed in the main proceedings pending in the fall.

An appeal has also been lodged

before the Appellate Court of Frankfurt in connection with artist Edo Zanki, who has recorded with Naidoo, Kornmeier says. "As for Naidoo's activities with other artists, 3P has lodged a petition for an injunction in connection with *Mitte Welt und Freunde* (BMG) and the *Ritke Projekt* (BMG)." Both records feature Naidoo without the involvement of 3P.

Zimmermann says, "The Naidoo contract would be ruled unethical, as in its entirety it involves an unfair balance to the detriment of Xavier Naidoo, e.g. unfavorable provisions with respect to its term, license fees below the average, and excessively and unusually far-reaching restrictions." He goes on to say that this was also mentioned by the judge presiding over the case, adding that Naidoo had not received legal advice when entering the contract. "Accordingly," Zimmermann says, "Pelham had a far greater knowledge of the ramifications of the individual provisions."

During the hearings, the Mannheim court looked in particular at the duration of the contract that can effectively be determined freely by Pelham and which could, in principle, be extended, be for life. In any case, there is no clear provision relating to the term of the contract. "We therefore take the view," Zimmermann says, "that the permission rendered in the contract unethical under German law, meaning that it is void."

However, Kornmeier argues,

"The contention that the contract entered into between 3P and Xavier Naidoo is unethical completely ignores the fact that Naidoo never complained about his contract and, in particular, never sought any increase in royalties."

Naidoo also purports to terminate the contract until 3P insisted on compliance with the Söhne Mannheims distribution clause and instituted court proceedings against Naidoo. 3P thinks, therefore, that the termination and the unethical accusations are solely a reaction to 3P's activities against Naidoo in connection with the disputed Söhne Mannheims distribution issue. "I think that this speaks for itself," Kornmeier says.

Zimmermann says that Naidoo is very pleased with the swift and secure decisions on the part of the courts. The expected fundamental decisions on various issues relating to artist contracts will help to reinforce artists' rights in Germany.

Zimmermann thinks that some majors will be compelled to reconsider the practice of demanding a CD's technology and packaging charge of 25% of the retail price from artists' royalties, equivalent to a sum of more than 6 deutsche marks (\$2.60) in the case of an album, even though the technology and packaging costs currently only come to 1.20-1.40 deutsche marks (50-60 cents). "Ultimately, the record company could be faced with far greater costs by sales in the open place, using dubious methods in some cases, instead of offering a fair and balanced deal from the outset."

INDUSTRY'S FORTUNE LIES IN LATIN AMERICA, STUDY SAYS

(Continued from page 1)

represented 44% of the Latin American market. By 2005, that could rise to \$1.7 billion, or 48%, according to PwC.

The factors behind rising music sales in Latin America in general, and Brazil in particular, are economic growth, improved literacy, and greater PC and Internet penetration. Those factors, says DePonte, "plus some recent legislation that seems to be going after piracy," will make the market and consumers more receptive to music. DePonte says that the rise of PC and Internet usage "makes more culture available to Latin America vis-a-vis what existed a few years ago. It's one more available option that they, quite frankly, didn't have." He notes that it also opens the door to more competitive pricing of CDs on e-commerce sites.

But even more powerful than the rise of the bricks—specifically, discount retailers. "In the U.S., we're used to big discount bookstores and music stores where you can get music at a reasonable price," DePonte says. "Those didn't exist in Latin America until the volume of activity at the retail level a few years back. So as outlets continue to grow and generate more volume, there will be competitive pricing, which will also facilitate, from an economic point of

'Brazil is the leading indicator of Latin America. It's by far the biggest, most sophisticated market.'

—JAMES DEPONTE, PWC/ENTERTAINMENT WEEKLY

view, the ability to acquire music."

According to Kevin Carton, global leader of PwC's Entertainment & Media practice, people living outside such major cities as Rio de Janeiro and Buenos Aires "have not been exposed to major retailers per se." Now, a combination of general and music-specific retailers, both local and foreign-based, are springing up across Latin America. "It's an emerging area. It's almost like a phenomenon."

FUTURE OF ONLINE DELIVERY

In the U.S., where any conversation about the future of music sales seems to center on the growth of Internet music, PwC projects a 5.6% compound annual sales growth in recorded music sales (which includes traditional media as well as music videos and online music) to \$18.83 billion in 2005.

Carton and DePonte both think that the popularity of Napster artists will suppress appetite for Internet-based music delivery. "The fact that Napster has a renegade background is irrelevant," Carton says. What's important for the major labels, he notes, is that Napster has attracted lots of users—and continues to, despite the severe restrictions under which it now operates.

DePonte adds, "I think acceptance of digital music has just begun." He expects that sales of Internet-based music will increase from a projected \$157 million in 2001 to nearly \$1 billion in 2005. Yet they will continue to be

dwarfed by sales of what the firm calls "physical music," which will rise to \$1.8 billion this year to \$15.7 billion in 2005.

DePonte expects Internet-based music to take root in the form of subscription-based services, which, like cable TV, will have no upfront fee for a monthly fee. But he and his firm concede this will require the resolution of longstanding structural issues concerning both technology and copyright. "We need a workable infrastructure that has the support of the artists," the study's authors write, "will not be easy to achieve."

THIS WEEK @



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Billboard Names Wes Orshoski Associate Editor, Among Shifts

As part of an ongoing editorial restructuring, *Billboard* editor in chief Timothy White announced several key shifts within "Billboard's highly talented and resourceful team." Wes Orshoski has been named associate editor, based in New York. The Cleveland-area native has been news editor with *Billboard* *But* let's for the past year, based in Los Angeles and then New York. Prior to that position, Orshoski was a reporter with the *Orange County Register* in Santa Ana, Calif. He is a graduate of the University of North Carolina at Charlotte. Orshoski will handle feature writing and copy editing and report to executive editor Bradley Bonbauer. Former associate editor Wayne Hoffman's role will be expanded to

deputy editor (reporting to Bonbauer). Prior to joining *Billboard* as associate editor in March, Hoffman was managing editor for the *New York Blade*. His new duties include coordinating *Billboard*'s weekly news coverage and copy flow, as well as writing feature articles and criticism, with a specialty in musical theater. Ray Waddell, the *Billboard* touring editor since February 2000, is being promoted to senior writer, based in Nashville. And finally, Chuck Taylor has been named senior editor. Formerly a senior writer and the programming editor prior to that, the *Billboard* veteran of almost six years retains his longtime duties as editor of the single reviews page and adds to that news-editing responsibilities.



ORSHOSKI



HOFFMAN



WADDELL



TAYLOR

Billboard Dance Summit Sets Site

For the second year in a row, the *Billboard* Dance Music Summit will take place in New York. Now in its eighth year, the three-day event, which convenes July 24-26 at the Waldorf-Astoria Hotel, will feature daily panels and nightly artist/DJ showcases.

For the July 24 opening-night party at the Shine nightclub, *Billboard* has secured Strictly Rhythm's Ultra Nite and Logic's Gloria Gaynor, both of whom will deliver live sets with bands. Expect both internationally revered singers to mesmerize summit attendees with a delicious mix of classic recordings and brand-new material. Before, between, and after the live performances, the Angel, DJ Smash, and King Britt will be supplying the supple turntable beats.

On Wednesday, July 25, the party moves outdoors to the Sunset Terrace at the Chelsea Piers, overlooking the Hudson River. DJ Dimitri

From Paris kicks this evening off at 7:30 with a "sunset mix." New York DJs Steve Travolta and Danny Krivit will follow.

The July 26 closing-night party, at club-of-the-moment Centro-Fly, is sure to bring the conference to a bangin' close. With three separate rooms, Centro-Fly gives clubgoers the opportunity to experience a variety of moods and sounds. In the main room, *Billboard* has confirmed an international roster of DJs, including the U.K.'s DJ Faudette and Rhythm Masters and New York's Roger Sanchez and Erick Morillo. For this night only, the club's Pinky room will become 2-step central with London-Sire act Artful Dodger manning the turntables. Those desiring Paradise Garage memories are advised to head directly to the club's Paradise Room, where New York DJs Bobby Shaw and Tony Troff will be serving up classic sounds.



Billboard Dance Music Summit

Waldorf Astoria • New York City • July 24-26

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New York Hilton • New York City • August 28-30

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Life(house) Is But A Dream(Works)

AFTER FIVE YEARS of charting on The *Billboard* Hot 100, the DreamWorks label collects the biggest hit of its corporate existence, as the Los Angeles-based rock band *Lifehouse* moves 3-2 with its first chart entry, "Hanging by a Moment." It's the fourth top 10 track for the label, out of 23 songs to reach the Hot 100.

DreamWorks—founded by Steven Spielberg, Jeffrey Katzenberg, and David Geffen—had its first chart entry in February 1996 with George Michael's "Jesus to a Child," which peaked at No. 7. His follow-up, "Fastlove," went to No. 8 in June 1996.

The third top 10 hit for DreamWorks was "I'm Like a Bird," which peaked at No. 9 for Nelly Furtado just three weeks ago. If "Hanging by a Moment" will have its first No. 1 on the Hot 100.

Even if the *Lifehouse* song climbs no further, it will establish a new record for the label in two weeks. Not one DreamWorks track has remained on the chart for more than 20 weeks; "Hanging by a Moment" is No. 2 in its 19th chart week and is certain to break the 20-week barrier in the issue of June 30.

Meanwhile, DreamWorks has three titles on the Hot 100. In addition to the *Lifehouse* and Furtado entries, Toby Keith's "I'm Just Talkin' About Tonight" is new at No. 81. That helps keep the label on track to chart more titles in 2001 than in any year in its history. The record is seven, established last year, but the Keith single is the sixth DreamWorks title to chart, with the year not even half over.

MORE MUSIC: Sixteen years ago this issue, Marvin Gaye was sitting at No. 2 on the R&B singles chart with "Scatified Lady." This issue, Gaye is back in the top 10 for the first time since that Columbia-singled period in the runner-up spot. "Music" (NYL&Def-SoundInterscope) by Erick Sermon featuring Gaye moves 11-10 on Hot R&B Hip-Hop Singles & Tracks. It's Gaye's 34th top 10 hit, which isn't enough to move him out of 10th place on the list of artists with the most top 10 R&B hits. Dinah Washington ranks ninth, with 55.

Gaye made the top 10 with his first chart entry: "Stubburn Kind of Fellow" peaked at No. 8 in 1962. On the Hot 100, "Music" makes a nice 10-point jump, 44-34. It's Gaye's highest-ranking song on this chart since "Sexual Healing" went to No. 3 in January 1983.

VIRGIN TERRITORY: Mariah Carey's first Virgin single is already on Hot R&B Hip-Hop Singles & Tracks, even though it hasn't debuted on the Hot 100 yet.

"Loverboy," the first track from Carey's forthcoming *Greatest Hits*, enters the R&B chart at No. 62, making it Carey's highest debut since "Heartbreaker" entered at No. 38 in September 1999. But it's the remix of "Loverboy" with Da Brat and Ludacris that makes the R&B list. The pop version features Cameo—fitting, as the song is based on the group's 1987 hit, "Candy."

When "Loverboy" does debut on the Hot 100, it will mark Cameo's first appearance since "You Make Me Weak" went to No. 55 in 1988.

"Loverboy" will be Carey's first Hot 100 entry of 2001, and her first song to chart since "Crybaby" stopped at No. 28 in June 2000.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

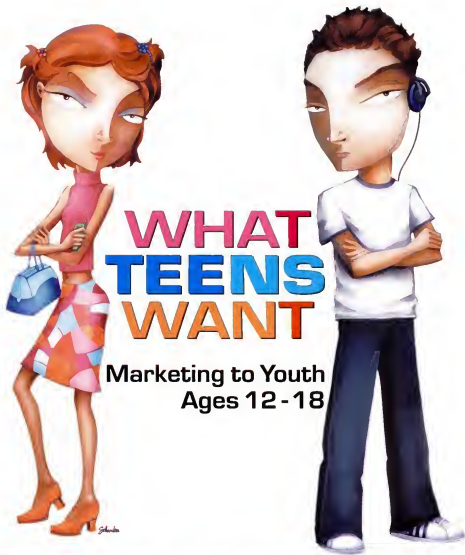
YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	2000	2001		2000	2001
TOTAL	325,386,000	306,491,000 (DN 5.8%)	CD	264,668,000	268,678,000 (UP 1.5%)
ALBUMS	299,555,000	290,596,000 (DN 3%)	CASSETTE	34,206,000	21,352,000 (DN 37.6%)
SINGLES	25,831,000	15,895,000 (DN 38.5%)	OTHER	681,000	566,000 (DN 16.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,571,000	12,924,000	647,000
LAST WEEK	LAST WEEK	LAST WEEK
13,780,000	13,168,000	822,000
CHANGE	CHANGE	CHANGE
DOWN 1.5%	DOWN 1.8%	UP 4%
THIS WEEK 2000	THIS WEEK 2000	THIS WEEK 2000
14,676,000	14,038,000	838,000
CHANGE	CHANGE	CHANGE
DOWN 8.8%	DOWN 7.9%	DOWN 28.8%

DISTRIBUTORS' MARKET SHARE (4/30/01-8/03/01)						
	UNWD	WEA	INDIES	SONY	BMG	EMD
TOTAL ALBUMS	24.7%	18.5%	17.4%	16.8%	12.4%	10.3%
CURRENT ALBUMS	24.6%	18.1%	10.1%	18%	13.7%	10.3%
TOTAL SINGLES	22.2%	23.5%	15.4%	10.7%	15.4%	12.7%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND TRACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**



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